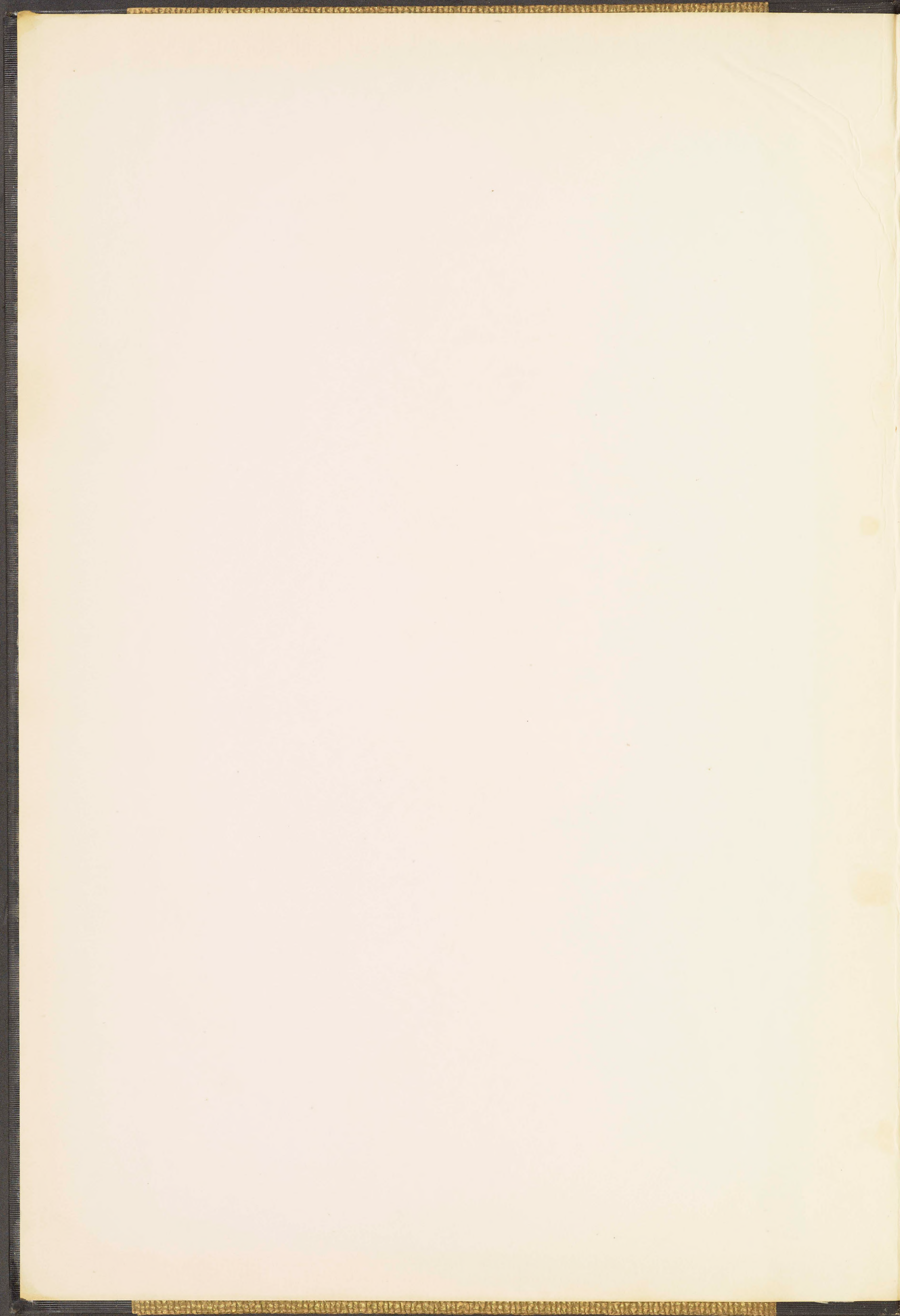
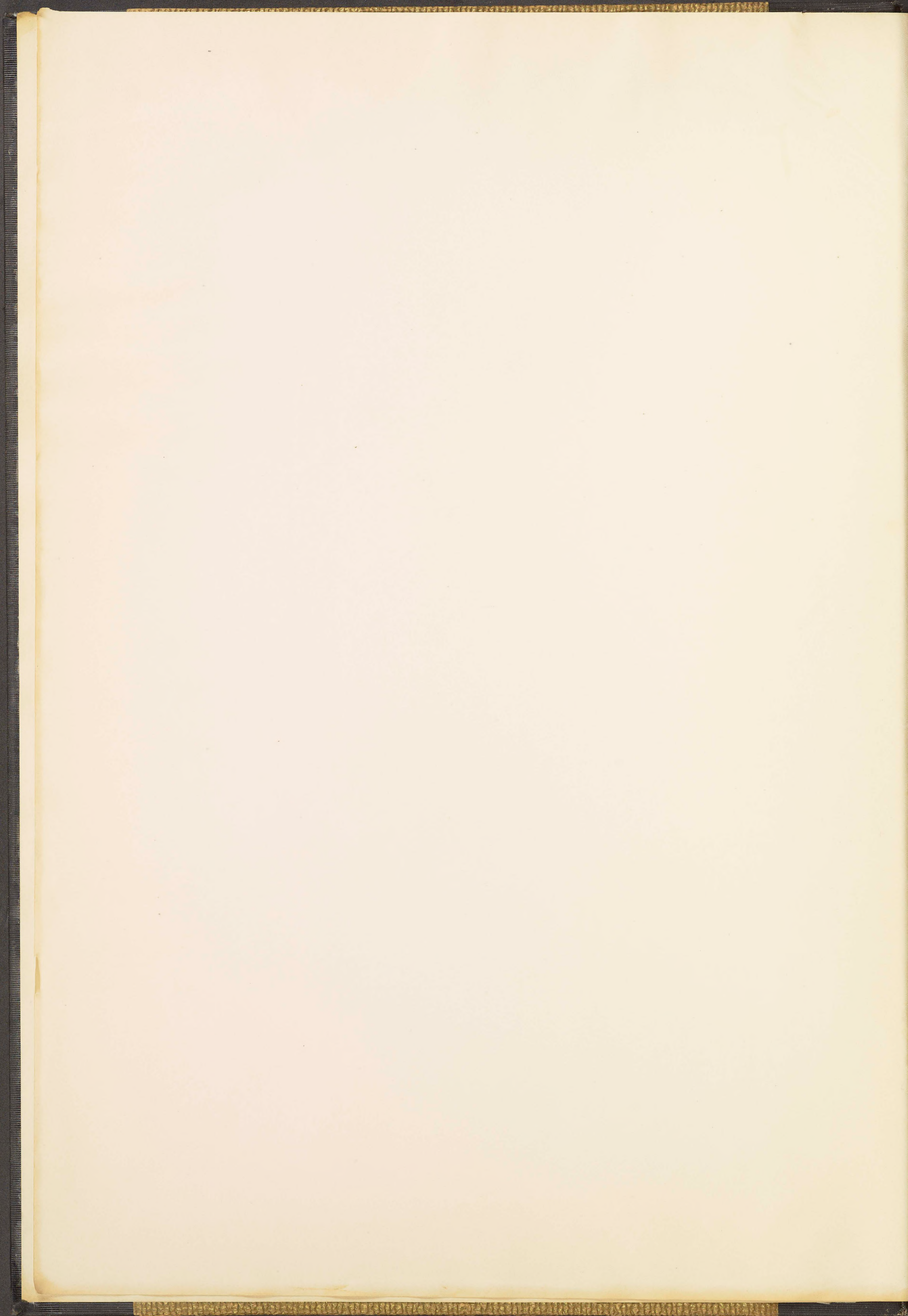
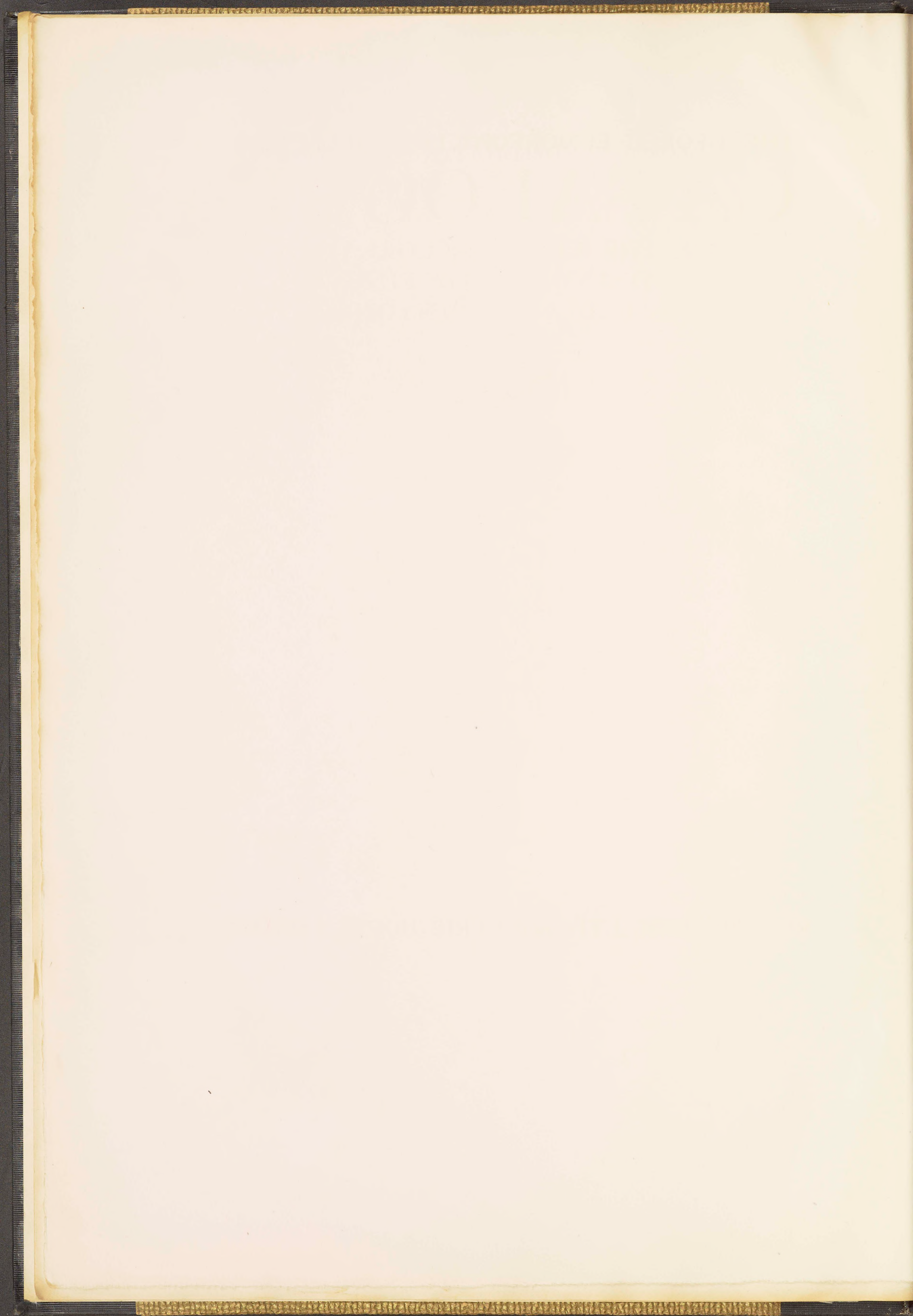


THE
EUMORFOPOULOS
COLLECTION
LAURENCE BINYON





THE GEORGE EUMORFOPOULOS COLLECTION



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THE GEORGE EUMORFOPOULOS COLLECTION

CATALOGUE

OF THE CHINESE, COREAN
AND SIAMESE PAINTINGS
BY LAURENCE BINYON

OF THE BRITISH MUSEUM



ERNEST BENN, LTD. BOUVERIE HOUSE, LONDON

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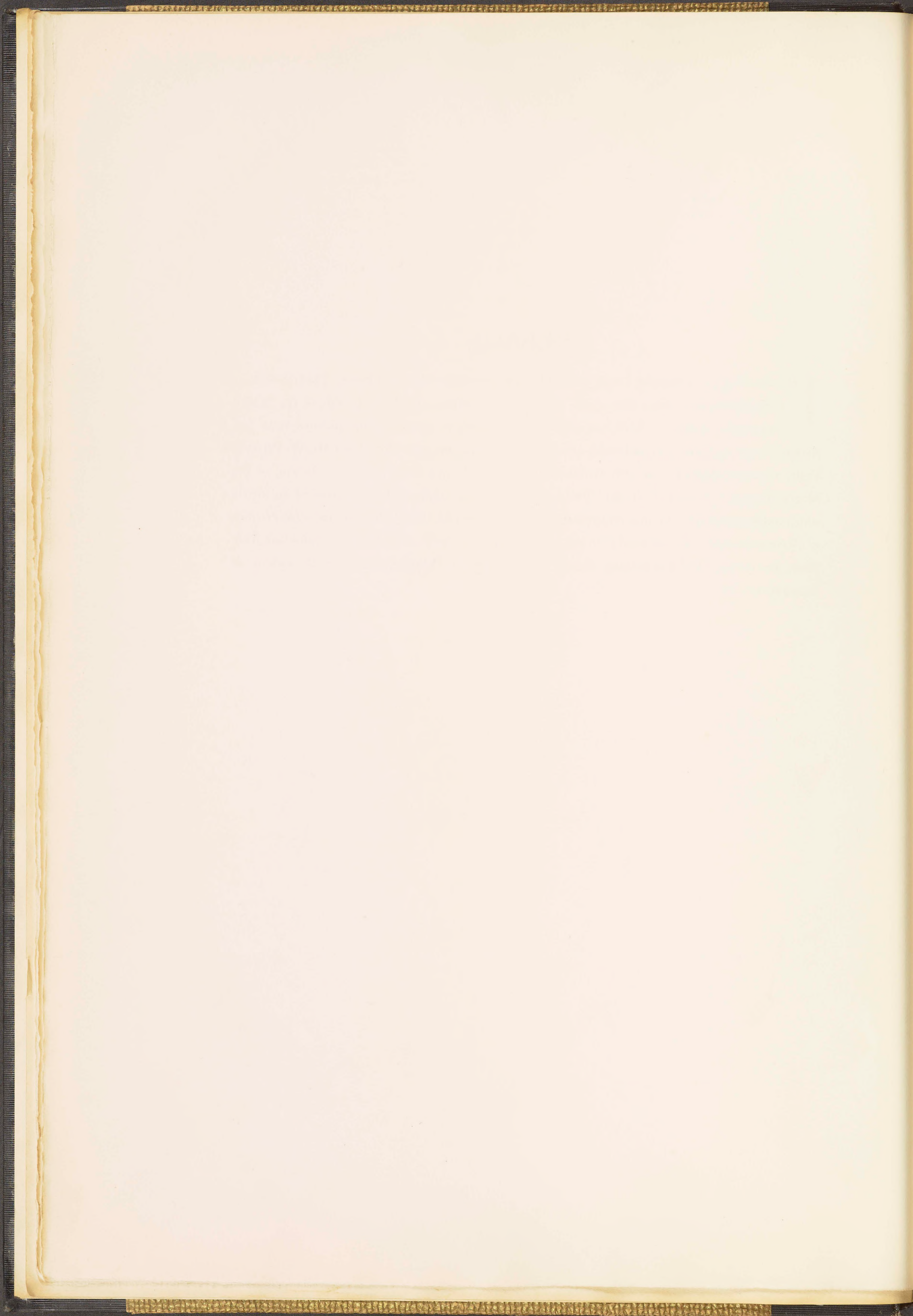
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PREFACE

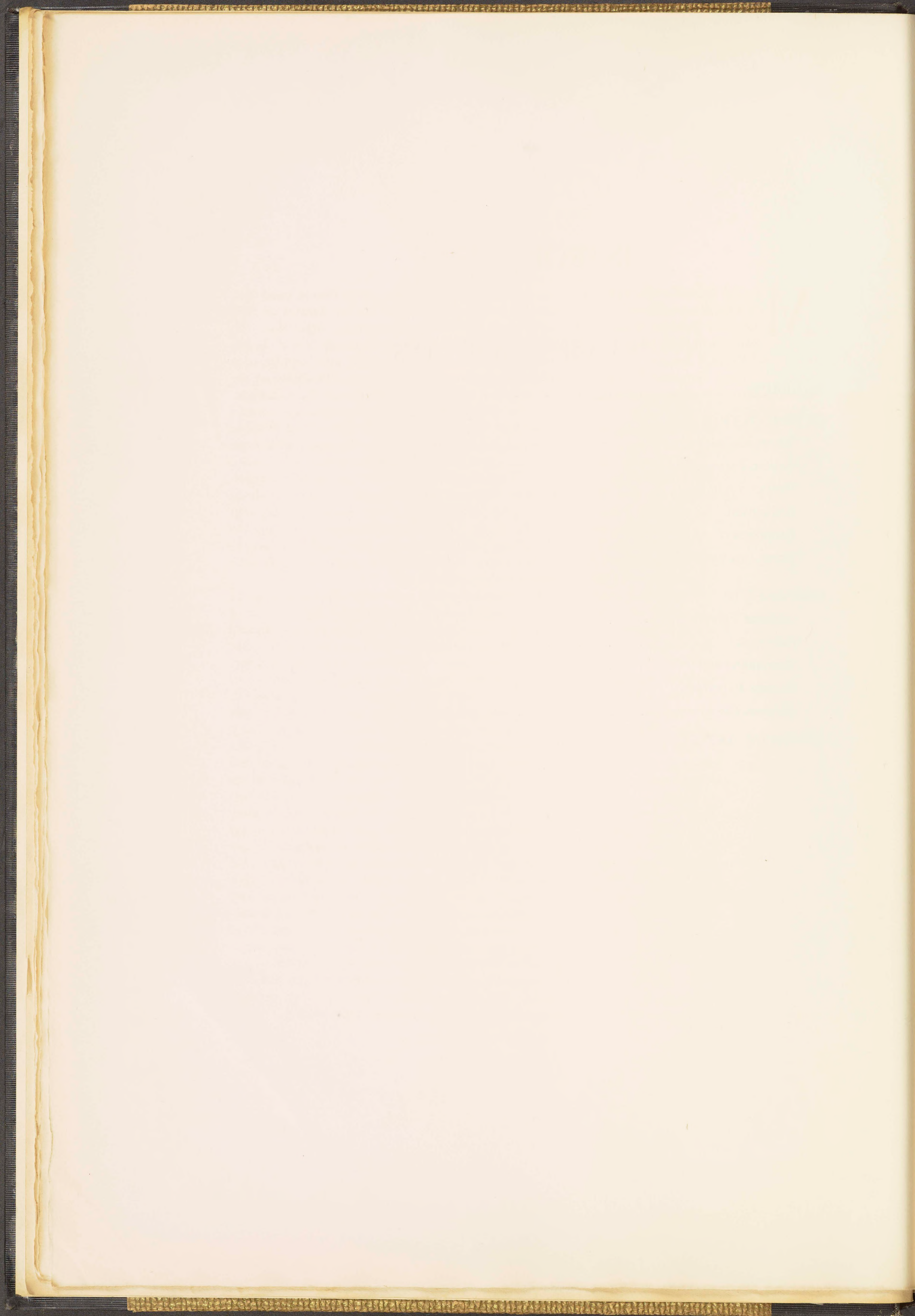
I N compiling this catalogue I have gratefully to acknowledge much assistance. The translations of inscriptions, etc., have been made, with a few exceptions, by Mr. Z. L. Yih, of the School of Oriental Studies. I have had great help in regard to certain of the pictures from Mr. Arthur Waley, and have received many valuable suggestions and corrections from Mr. W. Perceval Yetts, through whom I have also profited by a communication from Monsieur Hackin, of the Musée Guimet, in respect of No. 29. Professor Paul Pelliot kindly sent me a proof of an article which enlightened my ignorance on several points. Professor H. Giles' *Introduction to the History of Chinese Pictorial Art* (referred to in the text as "Giles"), Hirth's *Scraps from a Collector's Note Book*, Mr. Waley's *Index of Chinese Artists* and his *Chinese Painting*, have been throughout of constant service.

L. B.



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INTRODUCTION

MR. EUMORFOPOULOS began collecting Chinese paintings some twenty years ago. Those he acquired were chosen primarily because they pleased his eye, because of their inherent qualities of design and colour or attractiveness as decoration, rather than with the aim of illustrating some antique period or of forming an historical series. In the process of collecting, however, Mr. Eumorfopoulos has succeeded in acquiring some very precious things and some monumental examples, notably the grand series of frescoes, culminating in the incomparable "Three Bodhisattvas," already described in a separate volume of the Catalogue. These large frescoes have, since the publication of that volume, passed, through their owner's generosity, into the possession of the nation, and adorn the British Museum. Some small frescoes, and fragments of mural painting, remain to be described in the present volume; and some of these are of high interest. With them may be mentioned the painted bricks of the Han period, which are a valuable historical document. But the bulk of the paintings here described are on silk or paper. Of outstanding importance is the series of small paintings which composed a famous album, formerly one of the treasures of the collection of the Viceroy Tuan Fang. These, together with such works as the "Feeding Horses" by Jên Jên-fa, the "Boating by Moonlight" (No. 19), the "Buffaloes" (No. 23), and the "Three Incarnations" attributed to Liu Sung-nien, to name no others, would give great distinction to any collection. The group of Corean and of Siamese paintings, which supplement the Chinese series, is also remarkable.

The study and collection of Chinese painting is an adventure beset with difficulties, as we all know. Recall for a moment the general state of connoisseurship in Europe before the invention of photography. There were plenty of public collections open to any traveller; certain and documented works by almost every master of any fame; altar-pieces and frescoes, still in the churches or public buildings for which they were painted. But for purposes of comparative study the travelling connoisseur had to rely on his memory, helped out in some cases by engravings which were never very trustworthy. We cannot wonder that all sorts of absurd attributions were easily accepted, and that the *œuvre* of few masters escaped the spurious accretions of time and credulity. Photography changed all that. With an adequate apparatus of photographs, it needed no extraordinary perception to clear away much of this accumulation at a stroke, and to establish at least a nucleus of certainty in the case of the painters most studied. True, much remained to be done, a great deal still remains; but there has always been a starting-point for study, there is ample material for comparison. Turn to China: it is like deserting a well-kept road, with signposts at every turning, for a dubious morass: like exchanging plain daylight for a shifting fog. Do I exaggerate? A little, perhaps. But consider the conditions: the immensity of the tradition, still continuing, and yet already past its meridian in the time of Giotto; the absence, through all these centuries, of any public collection available for reference; the immense destruction, repeated again and again; the remarkable diversity of judgments on famous masters made by the great connoisseurs of each epoch; the custom of painting pictures "in the style" now of one antique master, now of another; the incessant production of new "versions" of subjects which had been the motive of an acknowledged masterpiece in the past; the innumerable imitations; the secular practice of the fine art of forgery; the manual skill of the Chinese craftsman, surpassing all Western experience; and lastly, the execrable habit of dealers who affix signatures and seals of popular or venerated painters to the most unlikely and dissimilar works. It is a wonder that in a quarter of a century Western students have been able to ascertain as much as they have. But we need caution, even more than courage, in the pursuit of this study: we must be continually revising our ideas and impressions.

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A case which continually arises is this. We find a picture which bears an attribution to some T'ang or Sung master; it is obviously not an original, but does it represent a version of some work by that artist, or is the ascription perfectly fanciful and groundless? This difficulty confronts also the cataloguer; where is he to place it? There is, for instance, a picture in this Collection (No. 48, PLATE 35) which is attributed to Chao Chung-mu, a master of the Yüan period. Manifestly, it is of much later date. Now, in the British Museum Collection there is a picture of the same subject, and in essentials of the same design, though there are considerable variations in detail. The Museum painting was formerly in the Anderson Collection, where it was attributed to Han Kan, of the T'ang dynasty. But in style it is of the Yüan period or, at earliest, late Sung. The picture in the Eumorfopoulos Collection may well have been derived from the picture in the Museum, perhaps at second or third hand; and if so, the attribution to Chao Chung-mu gives us a clue, though of course the originator of the design may have been a still earlier master. It seems possible, at any rate, that the Museum picture may be a work of Chao Chung-mu. But we observe that in each case the attribution attached to the work antedates it by several centuries.

In the following Catalogue it has been found impracticable, for reasons of this kind, to fit the pictures neatly into periods. (The frescoes have been grouped by themselves, at the end.) And in these introductory remarks I propose to approach the Collection from another point of view, and to group the pictures according to the kind of subject of which they treat.

RELIGIOUS PAINTINGS

No. 20 in this Catalogue represents probably a deified personage of rank. Had Buddhism not come to China with its fervent exaltations, its dreams and visions, this embroidery picture might have stood for a type of the nearest thing to religious art that the Chinese mind conceived. Barbarians might carve terrific shapes of demon powers to be propitiated or adored; a civilized mind prefers dignity, seemliness, the authority of office, in the object of its not intemperate devotion. But Buddhism came; and the flame of religious emotion awoke, as it everywhere does, the response of something dormant in the human heart. And the artists of that race so renowned for its supreme common sense, taking up the Indian themes and the Indian imagery, were destined to produce a religious art hardly surpassed elsewhere.

In the fresco of the "Three Bodhisattvas" the Eumorfopoulos Collection could claim one of the great religious pictures of the world, and the grandest example of Chinese Buddhist painting hitherto discovered. Among the paintings to be described in this volume there is, of course, nothing approaching that work. Of the immense Buddhist art of China terribly little, indeed, remains. Before the discovery of the Tun-huang paintings, and the still more recent discovery of frescoes in China itself, there was little available for study except the examples in Japan—a few of them attributed to the T'ang period, but mostly of the Sung period—and those in the Boston Museum which came from Japanese collections. From the various series of paintings of Arhats, such as those attributed to Kuan-hsiu (Zengetsu Daishi) and later masters, we had derived an impression of certain types of Buddhist picture; but our notions of the subject have been vastly enlarged by the Tun-huang paintings—the "Paradises," the banner-pictures, the endless figures of Bodhisattvas, the scenes from Jataka legends—and by the more recently discovered frescoes from the interior of China.

In the series of small frescoes and fragments of fresco in the Eumorfopoulos Collection we have examples of various periods, and can trace the gradual decline at once of religious inspiration and of vigour in design.

Earliest in date come the two fragments from Turfan (Nos. 126-127, PLATE 69), though these are not, of course, truly Chinese, but are in the mixed style prevailing, with many local variations, in Eastern Turkestan. The art of Turfan is, of course, fully and splendidly represented in the fascinating frescoes at Berlin.

The small fresco of an armed man with a horse (No. 91) illustrates a story which is possibly

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an episode of Buddhist legend, as the man seems to hold up his hands in prayer. This may be of the Sung period. With No. 92 we come to a well-marked type of Chinese Buddhist painting, at a date which I should surmise to be about the thirteenth century. The Saint in contemplation, fixed in an almost fierce intensity of concentrated thought, is one of the great conceptions of Chinese religious art. This Bodhidharma has the intensity of gaze, the prophetic fury, of one whose thought obliterates the world of matter. The inspiration of Zen Buddhism is still fresh and potent.

Near this we may group a number of small frescoes (Nos. 94-109), the best of which appear to be all of the same date, perhaps fourteenth or fifteenth century, and perhaps from the same wall-decoration. Some of these, like the two reproduced on PLATE 61, are drawn with a brush of masculine energy and decision.

Fragments belonging to a later date (Nos. 117-125) show the complete loss of the religious mood. The painter draws on a repertory of groups and poses, content with callous repetition by a hasty brush. Buddhist and Taoist themes are vaguely mixed.

Two Buddhist pictures on silk are of great interest. These are No. 28 and No. 29 (PLATES 20-21). The Lamaistic elements introduced into the latter indicate a date not earlier than the Yüan dynasty. The other picture appears to be somewhat older—perhaps thirteenth or fourteenth century. In Japan, Buddhist pictures of this period are numerous; but in China the destruction has been so enormous that very few have survived. Hence the importance and interest of these examples.

The traditional Buddhist style of painting is hieratic in conception, rich in colour, with delicate line-work in gold on a dark background. Votive pictures of the great Bodhisattvas, or of Buddhas surrounded by beatified beings and demonic powers, were repeated on the same design for generation after generation.

But there was a quite different type of picture, inspired by the doctrines of the Zen sect—as different as a Rembrandt sketch of some Gospel scene is from an altar-piece by Crivelli or Perugino. Ink-paintings, made with a bold and rapid brush, took for their theme no mystic vision of beings in glory, but the human figure of Sakyamuni, a man among men, or the unconventional heroes of Zen, brusque, laconic, merry or even cynical in appearance, who avoided above all things any solemnity of “holiness.” The Eumorfopoulos Collection has no example of this style, the nearest approach being No. 63 and an inferior work, No. 84.

For the other Buddhist paintings we must turn to Corea and Siam. It was Corea which taught the arts of China to Japan, and in early days there was probably little difference between her art and that of China proper. The history of Corean painting has been scarcely explored hitherto; but it would seem that its character tended to become gradually more provincial, though always dependent on Chinese models. The examples in the Eumorfopoulos Collection belong to mediaeval times. Less fine and fastidious in style than Chinese work, they are robust in design, with frank and remarkably effective contrasts of deep and powerful colour. Few collections probably have better examples of Corean Buddhist art.

The Siamese pictures, with their strange, effeminate grace, are very different. Here it is India rather than China which provides the original inspiration. One has a feeling that Siamese painting ought to be more “exquisite” than it is: a certain coarseness in the actual workmanship seems foreign to the mood in which these slim figures, with their half-smiling lips, are conceived. But perhaps we should think differently if pictures of an earlier age were known to us. Do any survive? Hitherto, the pictures which have come out of Siam are rarely earlier than the eighteenth century.

FIGURE-PAINTINGS

There is nothing in Chinese painting corresponding to “heroic” art, at least so far as we know. Perhaps in its earliest phases the glory of action may have been a motive for art: but the “heroes” of this people are more often renowned for wisdom, justice, and unworldliness, than for struggle

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and conquest and war-like deeds. Chinese art is eminently humane, as befits the country which produced, and has for so many centuries revered, Confucius. But the human form has never been, as it has in Europe, the central symbol, the all-significant motive. The body here has no glory in its nakedness.

Figure-painting, therefore, is concerned with human forms in stillness more often than with forms in action; the energy of hunting scenes is something exceptional. Hermits in contemplation; sages and poets in the leisure of their seclusion; groups of Rishi; "fairies" of Taoist legend; these provide unending subjects. Even with these the figure is often subordinated to the landscape surroundings. The sense of the superiority of the contemplative life, so widely conceded, though at one time it finds expression in the concentrated aloofness of the Arhats, sitting as if rooted in the chosen seclusion of their rock-cells, severe in attitude and their features stamped with thought, assumes a less Indian and more truly Chinese character when linked with natural scenes, and with those charms of the changing season which peculiarly delight the artists of this race—the plum-blossoms appearing in the bareness of earliest spring, the snow, the autumn moonlight; with the apparition of soaring peaks above the mist, the plunge of mountain torrents. No art is more happy, more serene than the Chinese.

With the countless repetition of familiar motives, we get tired of sages in their haunts, of groups in mountain-paradises, just as we tire of stale mythology in the art of Europe. But in either case we must think of the original contribution rather than the surfeiting decline. And the permanent theme, the happy relation of man to nature, a relation of the human spirit to the world, not merely of toiling man to the sustaining earth, is something that no other art has given us, at least in this fullness.

The theme passes into pure landscape, where the spectator supplies the human emotion. And of landscape we will say something in a moment: it is really—taken in its largest implication—the central theme of Chinese painting. In the Eumorfopoulos Collection, for instance, how this element, with its accessory themes of birds and flowers, preponderates! The figure-paintings are few.

The poet reading under a tree by a stream (No. 47, PLATE 34), though not of course outstanding in any way, is typical as conception.

Of one of China's supreme poets we have a picture in this Collection (No. 43, PLATE 32), and how genially Chinese it is! No laurelled head, no conscious pose, no parade of distinction. Li Po, relaxed with the fumes of wine, supported, Silenus-like, by two boys, is yet in no stupor or vacancy of intellect, but rather in that exaltation of the senses which by inlets of imagination begets a poem.

The little picture which I have called "The Travellers," not knowing the story it illustrates (No. 26, PLATE 19), may possibly be a Sung picture, in the "miniature" style of which certain examples exist, like the "Demons attacking the Bowl" in the British Museum.

But the most important picture to be mentioned in this group is undoubtedly the "Three Incarnations of Yüan-tsē" attributed to Liu Sung-nien. One has some hesitation in claiming this work as an original by this famous master: but assuredly it is ancient, and a very precious thing. There has been, I suspect, some repainting in the figures of Li Yüan and his companion at the right of the picture: but how charming in his gentle action is the boy on the buffalo making a sign of recognition! Chinese art exults in the extravagant, as in the themes of Taoist legend—in the feats of the Rishi, floating in the air, crossing the waves of ocean on a reed, conjuring dragons out of the mist—but equally it delights in the human and homely.

The occupations of sages and poets in their mountain retreats—reading, writing, playing music, painting—are an ever-favourite theme: but here the allurements of the landscape—water slipping by rocks, the shade of trees, the flowers—enlarge the scene at the same time that they enclose it. The more intimate interiors are commonly devoted to the labours and amusements of women and children.

In the occupations of women the Chinese painters have found motives for enchanting design. Such pictures as the "Ladies beating and preparing newly-woven silk" in the Boston Museum, or the picture of "Women Sewing" in Mrs. Moore's Collection in New York, or the "Listening to

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Music" (Waley, *Chinese Painting*, PLATE 27), by Chou Fang, yield us tantalizing glimpses of what early masters could achieve in this *genre*. The actual gesture of hands at work, the truly noted attitude of the occupied body, and the innate beauty of natural movement, natural stillness; these are given an enhanced pictorial value by the eloquent spacing, the instinct for felicity of relation between forms, and for poise and dignity in the forms themselves. Here was an art, one divines, still more splendid in style than the early masterpieces of Ukiyo-ye in Japan—the famous Hikone Screen, for instance, and the rare paintings of Matabei, in which, indeed, there may be some actual reminiscence of the severer grace of Chinese exemplars. But a few fragments of the feast are all that survive.

Behind the picture reproduced on PLATE 16 lies a noble design, probably (like the designs of those pictures mentioned above) of the T'ang epoch. The actual painter, I imagine, trained in more fluent and supple graces, tried deliberately to harden his style in emulation of antique austerity, and in the effort has become rather consciously angular and uncouth. But through the stiffness of constraint something of grandeur survives. With the other examples of this *genre* in the Collection we pass into that world which in Europe we associate with the elegance and suavity of the eighteenth century. The picture reproduced on PLATE 39 is, indeed, attributed to Chou Fang, the T'ang master who was so famous for this kind of subject and painted the "Listening to Music." Possibly the motive is Chou Fang's, but the accent of form and the authority of placing which so impress in T'ang design are softened and sweetened away. Of painting which belongs, both in design and execution, to the later time—seventeenth or eighteenth century—the group of a mother and two children, reproduced on PLATE 38, is a charming example.

PORTRAITURE

Portraiture, which bulks so large in Western art, and of which the great imaginative painters have made such varied masterpieces, has been little developed in China. Chinese portraits are familiar to us chiefly by the type of memorial picture, of which very numerous examples from the eighteenth and nineteenth centuries have been exported in recent years. These rarely desert a fixed pattern: the head, seen in full face, surmounting a vast expanse of blue or green or crimson dress; a stiffly seated pose; everything plain and formal in an agreeably decorative mode. But these, to the Chinese amateur, are no doubt but artisan productions. Earlier portraits are less tied to convention, though the seated pose and frontal view are the rule; and we are impressed by a subtle incisiveness, a living transcription of the experience in old, wise features, in such a head, for instance, as that in the Rivière Collection (reproduced in *Ars Asiatica*, No. 1, PLATE 17).

In the Eumorfopoulos Collection there are but a few portraits. That of Li Hua, the Feudal Prince of Chi (No. 21, PLATE 15), is interesting as preserving, as we may well assume, a very early design. The small heads (Nos. 13-16), which claim to be of the Sung period, are from the artistic point of view of no great interest. The best example of portraiture is certainly the full-length (No. 41, PLATE 30) to which the name of a poet of the T'ang period has been attached, but surely with no foundation. This seems to be a work of the end of the Ming period.

LANDSCAPE

Maps are mentioned very early in Chinese records; in the *Book of History*, in the *Elegies of Ch'u* (fourth century B.C.), and in the *Historical Record* (first century B.C.) (Giles, pp. 3-4). These maps were in the form of rolls. Dr. Berthold Laufer has suggested that from the practice of map-making, which was largely for military purposes, the landscape art of China was gradually developed: he emphasizes the fact that in Chinese the same word does duty for "map" and "design"; and, so far as the horizontal rolls are concerned, this theory may well be accepted.

The type of landscape-painting thus developed is peculiar to China and Japan. Topographical in origin, it was not, like topographical landscape in Europe, the portraiture of a particular spot,

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having a certain intimacy for its character, but the survey rather of a region or district, involving the relation of many and diverse elements, nearness and large horizons. What is common to all types of Chinese landscape is the conventionally elevated point of view, approaching what we call the "bird's-eye view," so that the horizon is high in the picture. What is peculiar to the horizontal roll-form, for which the Japanese name *makimono* has become a familiar term in English, is the continuous composition, by means of which we are able in imagination to travel through a tract of country, as we unroll the painting. In the fully developed landscape of this type, the element of portraiture is more or less submerged, and the artist is concerned rather with the emotional effect of related and contrasted themes, each supplying its peculiar features of design: verdant glens, through which a stream descends, will lead up to hills where further slopes shelve down to the marshy shores of a lake, opening out into misty distance; all is large and calm, the brush-work broad and melting; then, with a note of excitement, abrupt crags soar up, torrents plunge down precipices, tense strokes of the brush seem to hew the rock and carve it into form: again the mood changes, now relaxing, now lifting; but we are still carried on with no sense of division or dislocation; the entirety of the artist's conception prevails. In many of these rolls the conclusion is lingering and serene after a climax of storm and sublimity; in others a cluster of bold peaks and pinnacles makes the final sonorous note.

No more congenial form of painting could have been devised for the contemplative character. Chinese manuscripts being in the same form of roll, these landscapes were enjoyed "page by page" so to speak, in the manner of a poem. This gradual process of unrolling makes the form of art quite distinct from the European frieze, which is meant to be seen all at once.

In the Eumorfopoulos Collection there are several landscapes of this type. No. 27 (PLATE 20) is an attractive example, though it is probably a copy made in the time of Ch'ien Lung from an older picture. No. 56 again is one of numerous versions which exist, derived from the now last original by Chang Tsē-tuan. This last "Approach to a City," or "Going up the River for the Spring Festival," has a more mundane interest than most Chinese landscape, the figures and buildings forming the principal theme. But, as will be seen from the note in the catalogue, there was a poignant sentiment attached to this picture. From this we may pass to the two little paintings, not *makimono*—Nos. 33 and 34 (PLATE 25)—which reflect the Chinese delight in a landscape persuaded to become a kind of romantic pleasance, attached to the vermilion-pillared and balconied pavilions from which one can look down on a lotus lake or streams winding under fantastic forms of rock. Of these two paintings the second, unfortunately much darkened, may be of the Sung period; the other derives from the early T'ang style formulated by Li Ssü-hsün.

No. 25 (PLATE 19) may have been originally part of a *makimono*, and though one would be a little diffident in accepting the attribution to Chao Ta-nien, one of the painters of Northern Sung, it comes very close to that master: it has that secret of the Sung landscape of absorbing the spectator into itself, into that hidden life of earth in winter, when the mind is magnetized by the stillness of the bare trees and the smooth but rapid gliding of the streams beyond them. The flow of the water is admirably evoked.

The landscape of Southern Sung, which of all the pictorial art of China has been the chapter most illuminative and inspiring to Western eyes, is represented in a picture of enchanting qualities—the "Boating by Moonlight" (No. 19, PLATE 13). It is one of a group of pictures in various collections, Japanese and American chiefly, which are not all by the same artist but which are associated with the name of Ma Yüan, the great master of the thirteenth century, and his family. But questions of actual authorship will fret but few of those who are content to enjoy what is a masterpiece in its kind for its own sake.

In the same neighbourhood we may place the little picture "The Haunt of the Rishi" (No. 18, PLATE 12), equally characteristic of the Sung genius.

Among the paintings of the Yüan period we divine the work of Ni Tsan to have had a peculiar charm. He was, like many of the most esteemed painters, what we should call an amateur, who made no profession of his art but painted on impulse ink-sketches, slight to all appearance, yet charged with a personal emotion which makes them, in their effect, transcend their slightness

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altogether. His delicate and reticent art, his "slender landscape and austere" has, to those who feel its lure, an inexplicable charm like that of some of the landscape sketches of Rembrandt. A few paintings by, or attributed to, Ni Tsan are reproduced in the Chinese magazine *Shên Chou Kuo Kuang Chi*. A beautiful copy, sensitive in brush-work, is in the British Museum. There, as in No. 35 of this Collection, which one presumes to be also a copy by a good artist, we seem to come near to a painter of rare sensibility and profound feeling.

In the same tradition is an admirable later landscape in ink, No. 55, PLATE 41, by one of the "Four Wangs," Wang Yüan-ch'i, who ranks with the greatest of post-Ming masters.

Returning to the Ming dynasty, we have in "Boats on the Yang-tzŭ" (No. 42, PLATE 31) a characteristic ink-painting, stimulating in its boldness of design and vigour of handling, in spite of the loss both in subtlety and solidity. No. 40 (PLATE 29) is a fine romantic landscape in which the ostensible motive (as in the landscapes of Claude) is an incident from history.

PAINTINGS OF ANIMALS

In the inevitably rather crude classification we are adopting, the picture reproduced on PLATE 17 (No. 23) provides a convenient transition. It is a rustic scene, two buffaloes being driven home; but the landscape setting is perhaps the dominant element. This is one of the choicest pieces in the Collection: it impresses one as an original work, and an early painting.

Buffaloes also are the subject of No. 24 (PLATE 18); the original of this carefully painted copy must have been a delightful picture.

But of all animals it is the horse which is the favourite theme with the Chinese. Under the T'ang dynasty, when Chinese suzerainty spread so far westward, horses were a common form of tribute from the Western tribes: and fine horses were enormously admired. Under the Mongol dynasty, again, horses seem to have been a frequent subject for painters, often in scenes of hunting. The horses modelled in clay and glazed like pottery, so abundantly found in tombs of the T'ang period during recent years, give an inkling of what the great artists of that time could achieve, when artisan-work had such splendid qualities: but it is hardly to be supposed that any horse-painting by Han Kan or other T'ang master survives. Of the Yüan period, however, the Eumorfopoulos Collection has a very fine specimen in the picture by Jên Jên-fa (No. 30, PLATE 23). We may, I think, take this to be an authentic work of the fourteenth century, and note how its reticent manner and severe design contrast with numerous works, comparatively loose and florid in style, frequently assigned to this or a more remote period. Earlier than this should be dated the small fresco (No. 91, PLATE 59), the pony in which, so vigorously drawn from behind in a fore-shortened view, reminds us of the pottery horses found in T'ang tombs, with their wonderful seizure of natural action.

Other paintings of horses in the Collection are of less importance; such as the "Horse about to be fed by a Groom" (No. 38, PLATE 27), which may or may not derive from some lost original by Han Kan; and the "Horses in a Landscape" (No. 46, PLATE 34), a type of subject—horses in freedom—of which there must have been splendid masterpieces, now perished.

One or two hunting scenes are in the Collection: the most striking being the picture of the old huntsman watching the effect of his shot (No. 65, PLATE 47), where the action of the riders is full of concentrated expression.

Here may be mentioned the small picture in the Tuan Fang album of "Hawk and Dog pursuing a Hare," by Li An-chung, a painter of the Northern Sung dynasty. Li An-chung was not one of the greatest masters of that time, though his little pictures of birds were exquisite in their way: but if this is an original work, as seems probable, it is a very rare treasure.

BIRDS AND FLOWERS

Birds and flowers in association are a recognized and traditional theme in Chinese painting, perhaps to us the most familiar, for the decorative art which became so popular in Europe in the

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eighteenth century, and has had so stimulating and fruitful an influence on European decoration, was largely composed of these elements.

The most precious of all the silk-paintings in the Eumorfopoulos Collection is the little picture in the Tuan Fang album, "Bird on a Bough" (No. 2, PLATE 2). This is classic Chinese art. Of a noble simplicity, it sacrifices nothing of essential nature to the claims of style; we feel the tough pliancy of the small boughs, the sap that makes them vigorous; yet style is felt in every stroke of the brush, in the placing of every leaf. It is exquisite in its equilibrium. Innumerable paintings of such themes are familiar to us from later periods, but how easily this effaces them! If we ask why, we can answer that it is through superior subtlety of design, but we shall also be conscious that its supreme distinction comes from something profounder, a delicacy of vision, a justness of balance, which are the natural expression of a mind finely attuned to the significance of things, and the harmony of their relations.

Three other paintings in the Tuan Fang album are bird and flower pieces, but two of them have become so darkened that it is hard to judge of their original effect. We feel them, however, to be of a different order from No. 2, and painted with a different aim. We no longer divine the same potential grandeur in the design.

The "Lotus and White Herons" (No. 39, PLATE 28), if not quite of the first rank, has great charm. It belongs no doubt to the Ming period, when decoration was apt to be dominant at the expense of inner vitality. But what a marvel the lotus flower is in the hands of these Chinese painters! The later panel of "Lotus and small Birds" (No. 51, PLATE 37) is delicious in colour, the flushed blossoms gleaming out from obscurity.

Of the K'ang Hsi period one could hardly have a more attractive example than the large "Pheasants and Hibiscus" (No. 50, PLATE 36); and in other large paintings of the same *genre*, such as the "Wild Geese and Millet" (No. 54, PLATE 40), "Wild Geese and Hibiscus" (No. 45, PLATE 33), and "Wild Geese and Lotus" (No. 75, PLATE 53), we find a naturalistic aim, close observation, and masterly rendering of form and flight, combined with bigness of design and discreet colour.

It will be convenient here to note one or two other paintings of bird or plant life which do not strictly come within this special category.

The "Eagles and Magpies" attributed to Lin Liang (No. 37, PLATE 27) has certain weaknesses which prompt a doubt of its authorship, but is a fine conception.

Returning to the Tuan Fang album we find two small paintings of bamboos, that favourite theme of the Chinese master's brush. Nowhere else does painting come so close to writing, the two arts so intimately allied in Chinese thought. The bamboo, with its elastic strength, its erect and graceful growth, is associated with the kind of qualities most esteemed by the Chinese in human character: and then the precision and cleanness of its form, in stem and leaves alike, call for the like prized qualities in the brush-stroke. To take a brush charged with ink, and with those forms perfectly visualized in the mind, to evoke them swiftly and confidently, stroke after stroke, from the surface of the silk: no Western painter has at hand quite this concentrated ultra-personal means of expression. The nervous force, the intense control, the tingle in the blood, that passed through brush and fingers, come back to us with a sort of physical thrill from the bold and subtle strokes, the rich tones of the black ink.

Whoever wishes to understand Chinese painting should begin by contemplating such ink-studies of bamboos. But *studies* is not the right term; it seems to imply too much of absorption in the object, too much of observation for observation's sake. And *sketch* again implies too much of impromptu haste and incompleteness. It is at once autograph and impression: I can find no single term that serves.

This brief glance at the contents of the Collection suffices to show that it comprehends all the main types of Chinese painting; in every category are some important works.

CATALOGUE

CHINESE PAINTINGS

1. *Painted Bricks of the Han Dynasty.*

PLATE I.

Two triangular bricks which, joined together, may have formed with the slab beneath them part of the furniture of a tomb. The original design, in black outline, coloured white, green, and blue, has been obscured by smears of red paint. At first sight it is difficult to distinguish the features of the design; but a close inspection discovers in the "pediment":

(*Left*) A kind of canopy, with waving flounces, on the top of which are set four standards. Two figures with long sleeves are posturing as in a play. At the left is a blue mythical beast, and three figures riding stags.

(*Right*) In the right corner is a man kneeling before a three-headed dragon, behind which is a man with outstretched arms under fantastic trees (?). Above, two winged genii floating, and two figures on stags. It is a Taoist fairy-world.

In the large panel below all that can be distinguished are the tails of two phoenixes which appear to have confronted each other in the foreground; at the left, a tiger leaping downward; and above, near the centre, a man apparently asleep.

The style of these rough paintings agrees with that of all the designs of the Han period known to us. We may conjecturally put them down to about the second century A.D. A few vases of the Posterior Han period, or a little later, have survived, on which there are animated drawings in outline. (One such, in the British Museum, is reproduced in *Ars Asiatica*, vol. vi, PLATE 13.) But except for these and some painted designs on lacquer we have no pictorial relics of so early a time; hence the interest of these painted bricks.

THE TUAN FANG ALBUM

Nos. 2-12 are small paintings which composed this album, formerly in the collection of the Viceroy Tuan Fang.

Tuan Fang (*Tzū*, T'ao Chai; *Hao*, Wu Ch'iao) was a Manchu who graduated as Chü Jên in the Kuang Hsü period (1875-1909). From being Assistant Secretary in the Board of Works he rose to be President of the Ministry for War and Viceroy of Chihli. He was a distinguished archaeologist. After travel in Europe and study of European institutions he became Superintendent of Trade, first for the Southern and then for the Northern Ports. But when Hsüan Tung came to the throne in 1909 he was cashiered. In 1911 he was ordered to aid the Viceroy in quelling the revolt in Ssü-chuan. On the recall of the Viceroy, Tuan Fang took his place and was murdered by his own soldiers. He had a famous collection of stone tablets, bronzes, and paintings, and published several catalogues, the two on bronzes being the best known.

2. *Bird on a Bough.*

PLATE II.

Painter unknown.

Unsigned. Seals: Ta-lüeh (?), Tsêng Kuan of K'o-an, Liang Ch'ing-piao, and Tung-ch'ing, *i.e.*, Yeh Chih-shên, a great collector, father of Yeh Ming-shên (1807-1860), the Governor of Canton, who was made prisoner by the English after the capture of that city.

Painted on silk, in ink and colours. $10\frac{1}{8}$ by $8\frac{3}{4}$ in.

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Reproduced also in colour as frontispiece to *Painting in the Far East*, 3rd edition; in monochrome, in Waley's *Chinese Painting*, PLATE 41; *Chinese Paintings in English Collections*, PLATE 14; and *Chinese Art* (*Burlington Magazine* Monographs (Paintings, PLATE 5)).

In the Academy of Hui Tsung, the Sung emperor who was taken captive by the Tartars in 1127, stress was laid on the close observation of nature. Birds and flowers were a favourite subject. Mere naturalism, however, was not the aim: "nobility and simplicity of line" were an integral part of the ideal painting. This small picture seems to belong to this phase of Chinese art. Similar paintings in Japanese collections were long attributed to Hui Tsung himself.

3. *Dog and Hawks pursuing a Hare.*

PLATE III.

By Li An-chung.

Seals: Li Family of Pei-hua and Yen-ch'ing Pavilion.

Painted in colours on silk. 10 by 10 $\frac{1}{4}$ in.

Li An-chung was a Sung painter who belonged to the Academy and worked about 1120-1160. Small paintings in delicate style, similar to this, are reproduced in the *Kokka*, Nos. 36 and 296; the subjects are "a Hawk bearing down a pheasant" and "Quails."

Li An-chung is one of those artists who is better known in Japan than in China. Giles does not mention him in his *Pictorial Art*.

This little picture may well claim to be an authentic relic of Sung art, and as such is very precious.

4. *Bamboos.*

PLATE IV.

By Wu Chên.

Signed: "Plum-blossom Taoist" over the seal "Plum-blossom box." Seal: Tung-Ch'ing (Yeh Chih-shên).

Across the margin, seal: K'o-ho, *i.e.*, Li K'o-ho. At the left, seal of Li Family of Pei-hua.

Painted in ink on silk. 8 $\frac{3}{4}$ by 8 $\frac{1}{2}$ in.

Wu Chên, popularly known as "Priest of the Plum blossom," was famous for his bamboos. "Like many great Chinese artists, he always refused to draw for exalted personages; but a good piece of paper and a brush set before him at the right moment would always secure a picture" (Giles, p. 167). He was one of the most distinguished masters of the Yüan period.

5. *Birds Fighting.*

PLATE V (1).

Painter unknown.

Long blade-like leaves and chrysanthemum flowers show at the left. Unsigned. Seals: Ta-lüeh, and Certified by Tung-ch'ing.

Painted on silk in light ink with faint colour: the flowers show white. Circle, 11 in. diameter.

6. *Rabbits Feeding.*

PLATE V (2).

Attributed to Lü Chi.

At the right, perforated rock and boughs of bamboo and fruit-tree.

Signed: Lü Chi. Under the signature is the seal *Lü Chi of the great Ming dynasty*. At the left are two seals of the collector Liang Ch'ing-piao (Ch'iao-lin).

Painted in colours on silk. 10 $\frac{1}{2}$ by 12 in.

Lü Chi flourished in the fifteenth and sixteenth centuries. He is one of the most famous of the Ming painters, being especially renowned for his birds. A native of Ningpo, he entered the imperial service between 1488 and 1506, and won high praise from the Emperor. His work is so popular that his signature is frequently forged on paintings that have nothing to do with him. In this case the signature is very doubtful.

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7. *Bird on Blossoming Bough.*

PLATE VI (1).

Painter unknown.

Seal at right: Tsēng Kuan of K'o-an. Left: Li Family of Pei-hua and Chi-yün, "presumably another name of Li K'o-ho" (A. D. Waley).

Painted in ink and colours on silk. Circle, $10\frac{1}{2}$ in. diameter.

8. *Bamboos and Rock.*

PLATE VI (2).

Attributed to Sung Tung-p'o.

Signed: Su Shih. Sealed: Tung-p'o. Seals: Ch'iao-lin, *i.e.*, Liang Ch'ing-piao, Tsēng Kuan of K'o-an, and of the Wēn-chih (?) Pagoda (unidentified).

Painted in ink on silk. $12\frac{1}{4}$ by $14\frac{1}{2}$ in.

Su Shih, better known as Sung Tung-p'o (1036-1101), the statesman and famous poet, also painted and wrote critical notes on painting. His sketches of bamboos were especially prized. This is perhaps an old copy.

9. *White-headed Bird on Bough.*

PLATE VII (1).

Painter unknown.

Unsigned. Seals: Tung-ch'ing and Precious Treasure of the Chi-tsē Hall. On the margin, seals: Ch'ang-ho, Fa-liang, and Li K'o-ho.

Painted in ink and colours, but except for the white head and blue wing feathers and tail of the bird, the colour has sunk and no longer tells. $10\frac{1}{2}$ by $11\frac{1}{2}$ in.

10. *Lotus and other Plants.*

PLATE VII (2).

By Ch'ēn Shun.

Lightly sketched in ink on silk. Signed: Tao-fu. Sealed: Ch'ēn Tao-Fu and Po-i Shan-jēn. Below, seals of Chi-yün and of Li Family of Pei-hua. $11\frac{3}{4}$ by $15\frac{1}{4}$ in.

Ch'ēn Shun (b. 1483, d. 1544) was a pupil of Wēn Ch'eng-ming and was distinguished especially for his flowers and birds (*see* Giles, p. 187).

11. *A Basket of Flowers.*

PLATE VIII (1).

Painter unknown.

Seals: Fa-liang-ho, Yen-ch'ing Pavilion, and Li Family of Pei-hua, probably all seals of Li K'o-ho.

Painted on silk in rather brilliant colours in a hard style. $10\frac{1}{2}$ by 7 in.

Perhaps painted at some time in the Ming period or later.

12. *Huntsman Riding to Catch a Wild Goose he has Shot.*

PLATE VIII (2).

Painter unknown.

Seals across margin: K'o-ho and Yen-ch'ing Pavilion (both seals of Li K'o-ho).

Painted on silk in ink and light colour. 11 by 8 in.

Painters of the Yüan period were fond of this sort of subject: but this is obviously later work.

13. *Portrait of an Official.*

PLATE IX (1).

Painter unknown.

A small painting on silk of the head and shoulders of a gentleman holding a *hu* or tablet of audience (*see* W. P. Yetts, *Burlington Magazine*, November 1922, pp. 238-9). His dress is of a faint bluish colour, bordered with black. The tablet is white. No signature or inscription. $11\frac{1}{2}$ by $6\frac{1}{2}$ in.

This has been attributed to the Sung period. It was probably an ancestor-portrait inserted in a pedigree roll. *Cf.* the portraits which follow.

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14. *Portrait of a member of the Wu Family.*

PLATE IX (2)

Painter unknown.

This, like the following portraits, painted on paper, is inserted in a roll giving the pedigree of the Wu family from A.D. 1131 onwards. They do not appear to be the work of professional artists. A reddish-brown outline to the features and the marking of the eyeballs in white are characteristics common to all three. $11\frac{3}{4}$ by $8\frac{3}{4}$ in.

15. *Portrait of a member of the Wu Family.*

PLATE IX (3).

Painter unknown.

$11\frac{1}{4}$ by 9 in.

16. *Portrait of a member of the Wu Family.*

PLATE IX (4).

Painter unknown.

$11\frac{1}{4}$ by $8\frac{1}{4}$ in.

17. *The Three Incarnations of Yüan-tsē.*

PLATE X (part of left-hand portion); PLATE XI (part of right-hand portion).

Attributed to Liu Sung-nien.

Painted in ink and slight colour on silk. The picture illustrates one episode of the story given below. $9\frac{3}{4}$ in. by 3 ft. 3 in.

Reproduced also by Waley, *Chinese Painting*, PLATES 37 and 38.

Formerly in the Ch'ien Lung Collection.

On the wrapper in which the picture is kept is "Picture of the Three Births by Liu Sung-nien. Upper class. Respectfully catalogued by the Minister Chang Chao in the spring of the 9th year of Ch'ien Lung [1744]." On the label: "Picture of the Three Births by Liu Sung-nien, with inscriptions by various eminent persons of the Yüan and Ming dynasties. Kept in the Shan-hui Tower." On jade: "Picture of Three Births by Liu Sung-nien, augustly appreciated by Ch'ien Lung."

Before the title, written in large seal characters, are two seals containing mottoes. After it is: "Written in seal character by Yung Yen [said to be a calligrapher of the fourteenth century] for Ching Yen," with Yung Yen's seals. Follow the seals of Liang Ch'ing-piao, a collector of the Manchu dynasty and a favourite statesman of Ch'ien Lung.

On a strip of silk immediately preceding the picture is "The Three Births of Yüan-tsē, by Liu Sung-nien." Beneath is "Ta-ya," the seal of Chao Mēng-fu, the famous Yüan master, who once owned the picture. In the right-hand top corner is an oval seal, between the trees a circular seal, of Ch'ien Lung. Across the left-hand edge of the picture are four seals: "Inspected by Ch'ien Lung"; Seal of Liang Ch'ing-piao; Seal of the Three Rarities Hall (often used by Ch'ien Lung); "Good for sons and grandsons" (seal used by Ch'ien Lung).

After three large red seals comes the story of Yüan-tsē.

Priest Yüan-tsē lived in Hui-lin temple of the Eastern capital, and was on intimate terms of friendship with Li Yüan, whose father was once the Governor of that capital and murdered by a rebel usurper of the imperial throne, An Lu-shan.

In consequence of his father's lamentable death at the hands of the despicable villain, Li Yüan firmly refused to serve the Government, and whiled away his time with his priest friend, rambling among the adjacent mountains.

One day they decided to make a prolonged excursion into I-mei Mountain in the province of Ssü-ch'uan.

Upon the selection of various routes leading to the mountain, the two would-be travellers fell out, Yüan-tsē proposing to reach it by way of Ch'ang-an (present site of Ch'ang-an Hsien)

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in the county of Shu; while Li Yüan preferred to go up the stream of the river Yang-tzū from Ching-chou.

Finally Yüan-tsē gave in to Li Yüan, and joined him in the famous river trip from Ching-chou to Nan pu, where they chanced to see a beautifully clad woman walking along the river bank, carrying a water-vessel on her head.

Thereupon Yüan-tsē suddenly exclaimed, to the utter bewilderment of his companion, "I am thoroughly disgusted to witness such an abject sight." The latter, quite nonplussed at his friend's demeanour, asked him what had prompted him to talk in such a strange manner. On being thus pressed for explanation, Yüan-tsē replied: "That woman you see yonder has been pregnant for the last three years, but she cannot give birth to a child until it is endowed with a soul, and that soul is no other than myself. Mark my word, my trustful friend, and come hither three days after my re-birth. If I smile at you, then you will know it is I, myself. And again let me tell you that we are destined to meet each other at K'ang-Chou in thirteen years' time."

When this extraordinary conversation came to an end, they went to an inn in the neighbourhood and took baths. Soon afterwards Priest Yüan-tsē expired on the spot.

True to his remarkable utterances, the woman did indeed give birth to a child, and in looking at Li Yüan smiled sweetly at him. This curious incident was succeeded by another at the close of the thirteenth year, when Li Yüan encountered one day on a country highway leading to Ching-chou a boy, apparently thirteen years old, seated on the back of an ox, driving slowly towards the city. The sight of the boy vividly recalled within the mind of Li Yüan his deceased friend's parting words. So he bluntly asked the boy: "How are you keeping yourself, my dear Yüan-tsē?" On being thus accosted the boy halted, gave a knowing glance at him, made a sign of mutual recognition with his fingers, rode on and soon was lost sight of.

Li Yüan, too, hardly believing his own eyes at the remarkable exactitude of his lost friend's prediction, left for the opposite direction.

After the story come twenty poems by twenty priests of the Yüan dynasty. The twenty poems are by quite obscure characters. The seals in this part are the seals of these poets.

After the poem of Fan-jēn, the last of the twenty, is an inscription by Wu P'ao-an, an official and painter of the Ming dynasty, as follows:

"The above painting of the Three Births belonged to Chao Mēng-fu [see above] and was attributed by him to Liu Sung-nien. The twenty inscriptions which follow it are by priests of recent date, presumably admirers of Yüan-tsē. P'ao-an." (Seal of P'ao-an.)

Inscription by Wang Shih-mou of the Ming dynasty:

"The story of Priest Yüan-tsē is sufficiently astonishing, and here we see it illuminated by the brush of so remarkable an artist as Liu Sung-nien. Scholars examining it will be thrilled with joy, and feel that they are witnessing their own previous incarnation; so who can say that painting is a useless art?

It is noteworthy that although Sung-nien was a painter of the Imperial Academy he imitated (when painting figures) the style of Yēn Li-pēn. That is why Chao Mēng-fu owned it."

(Chao Mēng-fu disliked the Sung Academy painting, and went back to T'ang for his models.)

Seals in red of Liang Ch'ing-piao (see above) a former owner of the picture; Ch'ien Lung appears to have obtained it from him.

Liu Sung-nien worked about 1170-1230, under the Southern Sung dynasty. About 1191 he was raised to the rank of Painter-in-Ordinary in the Academy. The Emperor gave him the Order of the Golden Girdle. Instead of poetic landscape, for which the period is most famous, Liu Sung-nien preferred to paint scenes from history or legend.

Mr. Waley (*Chinese Painting*, p. 206) points out that though this subject was known as "The Three Incarnations," only two episodes are recorded as being illustrated: the meeting with the pregnant woman and the meeting with the herd-boy. Here we have the last episode only: but Mr. Waley quotes from a seventeenth-century writer the statement that Liu

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Sung-nien collaborated with Chao Po-chü, who painted the meeting with the pregnant woman. This writer, who mentions the inscriptions by the twenty priests and the attribution by Chao Mēng-fu, attached to this picture and described above, laments that the two parts of the roll are separated.

The picture has been much damaged and repaired. Along the bottom a strip is wanting, which has been replaced by a strip of later silk, and the painting of the pine-tree and the figures has been completed afresh in this. At the top the picture has been trimmed: there are traces of pine branches which have been cut off. At the left it has a ragged end, which has been inlaid into other silk. There is, I think, also some retouching. Could we see the painting in its original state we should appreciate better its quality. It is perhaps a Sung picture; but we know too little of Liu Sung-nien to judge of the rightness of the attribution.

18. *The Haunt of the Sage.*

PLATE XII.

Painter unknown.

A hermit sage in seclusion sitting on a bank under a crag and twisted pine, contemplating the mountains.

Unsigned. Painted in ink, with very slight colour, on silk. $10\frac{1}{4}$ by $10\frac{1}{4}$ in.

Formerly in the Worch Collection. Reproduced in *Chinese Paintings in English Collections*, PLATE 18.

This is in the style associated with Ma Yüan and his family; compare the small pictures in the Boston Museum (Sirén, *Chinese Paintings in American Collections*, PLATES 41 and 42).

Ma Yüan worked as a Court painter between 1190 and 1224. His brother, Ma Kuei, and his son, Ma Lin, were also painters. He and Hsia Kuei were pupils of Li T'ang, and are the two great chiefs of a school of painting which has not always been admired in China but had immense influence on the artists of the Ashikaga period in Japan.

This is not one of the finest examples of this group of paintings.

19. *Boating by Moonlight.*

PLATE XIII.

Attributed to Ma Yüan.

Under a shadowy crag, the base of which is veiled in mist, a boat is drifting. In the stern a man with his back to the two boatmen sits enjoying the moonlight. The slight swell on the smooth river and the eddies in its current are admirably suggested by delicate strokes of the brush.

There is no signature. Painted in ink, with slight colour, on silk. 5 ft. $9\frac{1}{2}$ in. by 2 ft. 9 in.

Reproduced also in the *Burlington Magazine*, vol. xliii, p. 257, in colour, with a note by Dr. F. R. Martin; and in *Chinese Paintings in English Collections*, PLATE 17.

This beautiful painting, typical of a certain kind of Sung landscape, has been attributed to Ma Yüan (thirteenth century). A small picture in Japan, also said to be by Ma Yüan, of an angler fishing from the stern of a boat, is well known: it is reproduced in the *Kokka*, No. 23. The treatment here of boat and water is very similar. Perhaps a still closer likeness of style may be found in another small picture in the Magoshi Collection, Tōkyō, of a man and boy in a boat on a misty lake; in which, as in the present picture, tufts of reed thrust into the foreground. That painting is attributed to Ma Kuei, Ma Yüan's elder brother, and is reproduced in *Masterpieces Selected from the Fine Arts of the Far East*, vol. viii, PLATE 41.

20. *A Deified Personage.*

PLATE XIV.

Embroidery picture.

A man in official robes holding a *hu* or tablet in front of him with both hands. His elaborate head-dress is tied under his chin with green strings. His outer robe has a dark blue border; the coat underneath it is purple, with fringe of green and gold below.

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Partly embroidered, but the features and the folds of the outer robe are drawn in ink. It seems, however, that originally the robe was covered with embroidery work which has worn off. 3 ft. 2 in. by 18 $\frac{1}{4}$ in.

Perhaps of the Sung period. It is doubtful whom this picture represents.

21. *Portrait of Li Hua, Duke of Yüeh, Feudal Prince of Chi.*

PLATE XV.

Said to be by Li Wên-tsai.

The prince sits on a throne covered with a tiger-skin, with a page standing on either side; one holds a sword of office, laid across the green sleeves of his folded arms, the other a seal of office tied up in a silk covering: his sleeves are pale blue. The dress of the prince was originally dark red, but the pigment has been almost entirely worn away.

Painted in colours on paper. 5 ft. 1 $\frac{1}{4}$ in. by 4 ft. 11 in.

This painting purports to be a memorial portrait by Li Wên-tsai of his ancestor Li Hua. Li Wên-tsai lived at Ch'êng-tu, Ssü-chuan, in the tenth century. The Prince of Chi was born in the fourth year of Chih-te and died in the twenty-third year of Ch'êng Kuan (A.D. 649), aged sixty-four. The painting, to judge from the style of workmanship, must be of far later date than the tenth century, but may well be a copy made when the original was decaying, and, if so, is of interest as preserving the design of a memorial portrait of that age.

The colouring of the picture is, in its present state, light and gay.

22. *Lady Holding a Dress, Attended by Three Maids.*

PLATE XVI.

The maid at the left holds a needle and thread, as if about to mend a part of the dress held up by the lady.

No signature or seal. Painted on silk in colours. 3 ft. 7 $\frac{1}{2}$ in. by 2 ft. 6 $\frac{3}{4}$ in.

Whatever the actual date of this painting (probably early Ming), it is obviously an attempt to reproduce an archaic design, perhaps of T'ang times.

23. "Two Bulls" (*Buffaloes going Home*).

PLATE XVII.

Attributed to Han Huang.

Painted in ink on silk. There is no signature or inscription on the painting itself. 14 in. by 3 ft. 2 in.

From the Ch'ien Lung Collection.

On the wrapper is: "Genuine painting of Two Bulls by Han Huang of the T'ang dynasty. Upper class. Divine Article. Catalogued in the spring of the 9th year of Ch'ien Lung by Chang Chao [1744]."

At the beginning of the picture are seals which are not decipherable. In the top left-hand corner is the seal: Chi Hsia Ching Yüan. The painting is followed by inscriptions:

A. By Hsü Yu-fu (unknown).

"Han of the T'ang dynasty, ennobled Duke of Chin, is a master whose works are seldom met with. In this picture of two bulls with two herdsmen resting beside ancient gnarled trees the ink is boldly splashed and the inscription carried out in a splendid manner. Truly it is full of inexhaustible excellences. Only one who had attained to the Samādhi of painting [*i.e.*, the highest pitch of ecstatic meditation] could produce such a work."

B. "In the year A.D. 1138 Hsiang Tzū-yin of Hsiang-lin inspected this picture in the Frozen Fragrance Pavilion." Seal: "Four Generations Chancellor," *i.e.*, family in which four successive generations have held the post of Chancellor.

C. "In 1291 on an autumn day Lo Po-shou, called Chih-jên, a man of Ch'ing-chiang, and Chao Yu-jêng of Ta-liang examined this picture together in the Hao-yan Studio. Respectfully written on the 26th day of the 2nd month."

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D. Inscription of Yü Tzŭ-chung.

"In the course of extensive official tours I have several times come across pictures by Han Huang, at the houses of 'amateurs.' Among these was the 'Fruitful Year'; also the subjects of 'Yao hoeing the ground' and the 'Drunken Taoist,' in the possession of Chang K'o-yü.

"Both these just mentioned and this picture of 'Two Bulls' are undoubtedly genuine. When T'ien-shih Mêng first showed me this roll I was very [word obliterated], and afterwards, learning that it belonged to Chao Po-ang, I commissioned Liu Yen-fang to procure it for me.

"Chao was kind enough to present it to me immediately, this taking place upon the 13th day of the 3rd month of the first year of Yen Yu (1314).

"Next year I brought it back with me to Hu-lin and the year after I brought it to my official residence at the Eastern Board at Chi-nan [capital of Shantung]. Written by Yü Tzŭ-chung at the full moon of the 2nd month." Seal of Yü Tzŭ-chung.

At the end are four more seals.

Mr. Waley notes that the names of Yü Tzŭ-chung and of the other collectors, etc., mentioned on this roll are not found in the dynastic histories, and concludes that they are not people of importance.

Han Huang was a T'ang artist, born 723, died 787, who held an important government post and in his leisure painted scenes of rural life, horses, and oxen. To judge by the very few surviving relics of the eighth century which are authenticated, one is obliged to think that the attribution of this beautiful example of ink-painting—certainly by a master—to Han Huang must be regarded more in the nature of a compliment than as a serious claim. It seems more likely that it is a work of the Southern Sung dynasty.

24. "*Playing the Transverse Flute at Ch'ing-ch'i*" (*Buffaloes and Piping Herd-boy*). PLATE XVIII.

Attributed to Li T'ang.

A cow-buffalo calling to her calf on the bank of a river. Sitting on the root of a tree a small herd-boy plays on the transverse flute.

Painted in ink and faint colour on silk. 21 by 51¼ in.

The Chinese title given on the wrapper and on the label is "Playing the transverse flute at Ch'ing-ch'i." Before the painting itself are seals: "Late Sun Pagoda"; "Plum-blossom Rock" (a name of the eighteenth-century painter Yang Shih-lin); seal of a modern owner who lived at Ch'ien-t'ang. Then comes the title written in large characters by Tung Ch'i-ch'ang, signed and sealed by this eminent master of the Ming dynasty, who wrote two books about painting and was a famous connoisseur (Giles, p. 193). Six seals follow. Then comes the title on a strip of dark blue silk, written, signed, and sealed by Ch'eng Yüan-yu, dated 1364. This person is not recorded in history. On the painting are five seals; the last is "Seen by Tzŭ-shao," i.e., Hsü I, a painter of the second half of the seventeenth century. Next is an inscription by the Emperor Hui Tsung: "In a year prosperous with abundant crops the bulls pasture at peace," with seals used by Hui Tsung in the period A.D. 1111-1118. The painting is signed Li T'ang. Seals of the Ch'ien family, the Huang family, and the Yüan family of Nan Ch'ang.

Inscriptions follow:

A. By Wang Ch'ung, a famous calligrapher and collector, dated 1547, stating that the picture was remounted by him.

B. Cursive inscription by Wu Ch'ên, for whom see above, No. 4. "This picture is worthy to be compared with those of Han Huang. It was once in the Imperial Collection. It should be treasured like a phoenix's feather or unicorn's horn."

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C. By Wang Mēng (in seal character), dated 1366, simply stating that he looked at the picture in the third month. (Wang Mēng, grandson of Chao Mēng-fu, was one of the four chief landscape-painters of the Yüan period.)

D. By Lu Kuang, a painter of the fourteenth century, who imitated Wang Mēng and whose tree branches, according to the *Hua-shih Hui-yao*, a Ming book on painting, are "like dancing phoenixes or startled serpents." He writes: "The only Sung landscape painters who excelled T'ang were Li Ch'ēng, Fan K'uan, and Tung Yüan. I once made the epigram: 'Tung expressed the soul of mountains, Li their shape, and Fan their anatomy.' Therefore these three have been the models of all subsequent painters. But Li T'ang was capable of combining the methods of the other two with his own, and was in addition an excellent painter of bulls, so that he is worthy to 'ride abreast' with Ku [K'ai-chih] and Lu [T'an-wei]. Truly he was an admirable practitioner in the Painting Academy. Whoever gets this picture ought to wrap it up carefully and keep it in a safe place."

Seals of Liang Ch'iao-lin.

E. Inscription by Ko Chiu-ssü, dated 1340:

"Li T'ang, styled Hai-ku, was a native of San-ch'ēng in Ho-yang. He was summoned to the Painting Academy by the Emperor Hui Tsung. During the period Chien Yen (the beginning of the Southern Sung dynasty), the Grand Marshal Shao Yüan brought him to the notice of the Emperor (Kao Tsung) and he was made Doctor in the Painting Academy with the title Ch'ēng-chung-lang. In his 80th year he received the Order of the Golden Girdle. He was skilled at landscape and figures, and his conceptions were uncommon. He was most skilful in painting bulls. Kao Tsung admired him greatly and once compared him to Li Ssü-hsün. Seeing this roll I realize that the praise was not undeserved."

F. Inscription by the painter Hsieh Chin, who flourished in the sixteenth century (*see Shimbi Taikwan*, vol. ii):

"The refined painters of antiquity painted landscape for their own pleasure, and even in their paintings of flowers and birds there is a strange distinction. Li T'ang exemplifies this in his picture. Critics have said that it is extremely hard to draw mules and bulls with any truth to nature. But in this picture the artist has succeeded. He was indeed an ornament to the Academy."

G. Inscription:

"Seen in the house of Wang Ch'ung by Wang Chih-t'eng, Lu Shih-tao, Ch'ien Ku, and Wēn Chia on the 4th day of the 10th month, 1448." Accounts of the last two will be found in Giles. Lu Shih-tao was a well-known follower of Wēn Ch'eng-ming; nothing is known of Wang Chih-t'eng.

H. Inscription of the great connoisseur and collector Tung Ch'i-ch'ang (Giles, p. 193):

"This painting of Pasturing Bulls by Li T'ang belonged to the collection of the Emperor Hui Tsung. Though it has been handed down through so many centuries the silk is in unusually good condition. In this picture the figures, trees, rocks, banks, and river are lightly coloured, but perfectly portray the essence of living motion. The picture is a remarkable one and beyond the work of human hands." Signature and seals of Tung Ch'i-ch'ang. Dated 1620.

In spite of the array of credentials, it is impossible to regard this painting as other than a careful copy of no very ancient date, after a work of Li T'ang's. The inscriptions, seals, etc., must also be copies.

A roll attributed to Li T'ang is reproduced in the *Kokka*, No. 261. An admirable picture of "A man returning on a buffalo from a village feast" is in the Boston Museum, which has also a picture of "Two Boys Herding Buffaloes" in the same manner, but less subtle and distinguished. Both these are reproduced in Sirén's *Chinese Paintings in American Collections*, PLATES 25 and 19.

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25. *Winter Landscape.*

PLATE XIX (1).

Attributed to Chao Ta-nien.

This is almost certainly a fragment from a larger picture. It is entirely in the style of the paintings attributed to Chao Ta-nien in Japan, such as the two small landscapes reproduced in the *Kokka*, Nos. 41 and 224.

Painted in ink on silk. $18\frac{1}{2}$ by 30 in.

Chao Ling-jang, better known as Chao Ta-nien, was an artist of the Northern Sung period, and flourished in the eleventh century.

Possibly an original, but perhaps more likely to be an early copy, of admirable quality.

26. *The Travellers.*

PLATE XIX (2).

Painter unknown.

An old man (or is it an old woman?) clasping a child in his arms rides on a buffalo along a mountain path. A man and a woman follow, while a woman with another child on her back points the way. The figures are delicately coloured, the landscape background practically monochrome.

Painted on silk in ink and colours. 11 by 17 in.

Probably part of a makimono in "miniature" style. Fine work, possibly of the Sung period. I have not been able to trace the story illustrated.

27. *Landscape Roll.*

PLATE XX.

Attributed to Liu Sung-nien.

Winding paths, on which are moving figures, among woods and rocky slopes, with pavilions here and there on the shoulders of the hills. The landscape ends with spits of land jutting into an estuary, beyond which are distant mountains. Signed and sealed.

Painted on brown silk in ink, with green and blue tones. 14 in. by 8 ft. 6 in.

This is a familiar type of makimono, similar in motive, though of much smaller extent, to the famous "Scenery of the Wang Ch'uan," by Wang Wei (eighth century), of which various copies exist. Whether it has any connection with a lost landscape by Liu Sung-nien it is difficult to say. It is very delicately painted and has a charming effect; but the fresh condition of the silk shows it to be of comparatively modern date in execution, however old the design.

28. *Vaiśravaṇa.*

PLATE XXI.

Painter unknown.

Vaiśravaṇa, identified with Kuvera, the Hindu God of Wealth. He holds a spear in one hand, in the other a miniature stupa. At the right is Sri-devī; at the left Janesa.

Painted in colours and gold on silk, which has perished in the upper part of the picture. $23\frac{5}{8}$ by $10\frac{3}{8}$ in.

This and the following picture are undoubtedly Chinese, though so close to types of Buddhist art in Japan that they might easily be mistaken for Japanese work. But while great quantities of Japanese Buddhist painting of the earlier periods survive, most of the contemporary Chinese Buddhist art has perished. Thirteenth century (?).

A Japanese picture closely similar to this in design is in the Kōda-in temple, Kōyasan, Japan, and is reproduced in the *Shimbi Taikwan* (Selected Relics), vol. xx, No. 6. It is there assigned to the end of the Fujiwara era, the twelfth century.

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29. *Bhaishayaguru Buddha, with Sixteen Divinities.*

PLATE XXII.

Painter unknown.

The sixteen Celestial Divinities (twelve "Generals" and four Lokapāla) listening to the recital of the Prajñāparamitā Sūtra. The Buddha of Healing sits enthroned with the Generals around him on either side. Immediately below him are three Bodhisattvas, and at the right a saint who resembles the traditional portraits of Vimalakirti. In the foreground are the four Lokapāla: Vaiśravaṇa, holding up a small shrine, and Virupākṣa at the right, Virūdhaka and Dhṛitarāshṭra at the left. In front of all, at the right, is the pilgrim Hsüan Tsang, dressed as a traveller, with a great pack of sacred scriptures on his back. (He made a translation of the above-mentioned Sūtra.) At the left is a demon, also with a necklace of skulls.

Painted in colours (chiefly tones of red) and gold on silk. 3 ft. 1½ in. by 15 in.

A similar painting is in the Musée Guimet, and another is reproduced in *Butsu zō Shin Shū*, vol. ii, p. 109, Fig. 355.

In this picture the demon-figure in the left foreground, with his necklace of skulls, and human head hung at his breast, attests the influence of Tibetan Lamaism, introduced into China during the Yüan period. It is remarkable that Hsüan Tsang also wears a necklace of skulls, which is quite unusual. A well-known Chinese picture, ascribed to the thirteenth century or earlier, in the Hara Collection, Yokohama, shows the famous pilgrim returning to China from India just as he appears in this picture: but he wears round his neck what are apparently wooden beads, faceted, and of a peculiar shape. The skulls, which have no propriety, surely, in connection with Hsüan Tsang, may perhaps be a misunderstanding of these curious beads. Fifteenth century(?).

The picture in the Hara Collection is reproduced in *Masterpieces Selected from the Fine Arts of the Far East*, vol. viii, PLATE 34; and, in colour, in the *Kokka*, No. 96, and *Shimbi Taikwan* (Select Relics), vol. xx, PLATE 5.

30. *Feeding Horses in a Moonlit Garden.*

PLATE XXIII.

By Jēn Jēn-fa.

Inscription: "The picture of feeding a horse by Yüeh-shan Tao-jēn." Seal: "Jēn Tzū-ming."

Painted in ink, with faint colours, on silk, in a rather austere style. 21½ by 29¾ in.

This is one of the finest paintings in the Collection, and undoubtedly an original work.

Jēn Jēn-fa, also known as Tzū-ming and Yüeh-shan, was a native of Sung-chiang, and rose to high official rank under the Yüan dynasty. He was famous for his paintings of horses, but also excelled in landscape and figures. He is one of the most eminent masters of the fourteenth century. Some admirable pictures by him, preserved in Japan, are reproduced in the *Kokka*, Nos. 53, 67, 321, 323, and 412.

31. *Horse and Groom.*

PLATE XXIV (1).

Attributed to Chao Mēng-fu.

A horse led by a Mongol groom dressed in fur-lined coat and hat. Inscribed: "His feet have not trodden the western entrenchment of Yun Ch'uan [Yun-chou-pao in the district of Ch'ih-ch'eng in Chihli]; raising his head, he still neighs in the north wind from Chi Hsien [in Chihli province]." "By Tzū-ang in the third year of the Ta Tē period (1299)."

Painted in black and white on silk. 12 by 15½ in.

Chao Mēng-fu, who usually signed Tzū-ang, is one of the most famous masters of the Yüan dynasty. As Mr. Waley has shown, he was a painter of various kinds of subject, and not only of horses, which were so favourite a theme under the Mongol rule. Yet it is with pictures of horses that he is now almost exclusively associated, owing to the great numbers of such pictures which bear his name. It is difficult to say which of these pictures are likely to be

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originals: the great majority, no doubt, are copies, or have nothing to do with the master. The present small example is of good, if not the finest, quality: it is far better than many of the pictures attributed to this master. It seems to lack something of first-hand energy, and may be an early copy after a good original.

32. *The Idle Fisherman.*

PLATE XXIV (2).

Painter unknown.

A recluse, reclining in his boat, has fallen asleep under the boughs of a tree.

Painted in ink, with light colour, on silk. Unsigned. $10\frac{1}{2}$ by $9\frac{7}{8}$ in.

Ming period.

33. *The Lotus Lake.*

PLATE XXV (1).

Painter unknown.

Above mountains of fantastic form which gleam pale green and blue, outlined in gold, from the dark silk ground, is a shallow lake covered with lotus flowers, and crossed by a zigzag bridge. From the balcony of a palace a group looks down in admiration.

12 by $9\frac{1}{2}$ in.

This painting recalls by its subject the album now in the British Museum of small paintings of famous palaces, copied from originals by Li Ssü-hsün, the famous landscape-painter of the T'ang dynasty and founder of the Northern School. One of these is reproduced in colours as frontispiece to Mr. Waley's *Chinese Painting*. The manner, however, is rather more like that associated with that master's son, Li Chao-tao, to whom was attributed the beautiful little picture now in the Boston Museum and formerly in the Goloubew Collection, reproduced as frontispiece to *Ars Asiatica*, vol. i. Like that painting, to which it is inferior in quality, this is certainly not a T'ang work, though founded on T'ang style.

34. *The Pavilions on the Lake.*

PLATE XXV (2).

Attributed to Liu I of Liu Ch'uan.

Pavilions built on a lake shore, under trees, with figures by the water. A sheer cliff at the left in the foreground: and a causeway crossing the water.

Painted in ink and some colour, but so darkened that the details are hardly distinguishable in a photograph. 24 by $20\frac{1}{4}$ in.

Possibly Sung.

35. *The Distant Peaks.*

PLATE XXVI (1).

Attributed to Ni Tsan.

Inscribed: "Painted by Ni Tsan, Yun-Lin Tzŭ, following the style of Pei yüan (Tung Yüan) in the 9th month of the Chia Ch'ên year (1364)." Inscriptions also "by Shên Chou on an autumn day of the Jên Shên year (1452)"; and "by Nan-tien, Shou-p'ing (Yün Shou-p'ing) in the Wu Ch'ên year in the K'ang Hsi period (1688) in the Ou Hsiang studio."

Lightly painted in ink on paper. $33\frac{1}{2}$ by $13\frac{3}{8}$ in.

Ni Tsan (b. 1301, d. 1374) was one of the greatest masters of the Yüan dynasty. He was shy and refused to enter public life, preferring the society of his collection of old books and pictures. "Foreseeing the overthrow of the Yüan dynasty, he distributed his wealth among his relatives, and took refuge in obscure poverty" (Giles, p. 166). He is recorded to have wandered about the lakes and rivers of Kiangsu, sometimes making sketches which he would give away to all comers. He put no figures into his landscapes and rarely used colour. Ni Tsan was also distinguished in letters: Waley gives a version of his best known poem (p. 243).

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Shên Chou (b. 1427, d. 1509) was a poet who amused himself by painting. Nan-tien (b. 1633, d. 1690) is the great flower-painter of the seventeenth century.

Though this painting can hardly be accepted as an original by Ni Tsan—the brush-work points to the Ming period—it is an admirable example of this style of ink-painting.

36. *Distant Mountains.*

PLATE XXVI (2).

Attributed to Ni Tsan.

The motive is the same as that of the last painting: the little hut on the river bank, under a group of almost bare trees; misty view, and distant peaks beyond. Only the design is reversed. The handling is much smaller and more timid than in the last example, and there is little sense of distance.

Inscribed: "A picture of streams, mountains, and distant peaks by Ni Yun Lin." "Who seeks the delightful place by the stream under the clouds? The flowers on the islet and the bamboos on the spit of land screen the outgoing cranes. One strolls along the bank by the aid of a walking-stick when the sea-gulls on the waves are crying." "By Ts'an (Ni Tsan) Ching-man-min."

"Inscriptions by Chiang Shih-chieh." Seals: "Tung Ch'i-ch'ang and Hsiang Mo-lin."

Lightly painted in ink on paper. $25\frac{1}{8}$ by 11 in.

Possibly both this and No. 35, which could not possibly be by the same hand, derive from the same picture by Ni Tsan.

Hsiang Yüan-pien (H. Mo-lin) (b. 1525, d. 1590) was a famous collector and critic, as well as a painter. For Tung Ch'i-ch'ang see note on No. 24 (p. 17).

In the Chinese magazine, *Shên Chou Kuo Kuang Chi*, No. 7, PLATE 19, a picture by or attributed to Ni Tsan is reproduced. It is closely related to the painting here described: the motive and design are essentially the same. Another picture of two trees growing by rocks is reproduced in the same magazine, No. 11, PLATE 16.

37. *Eagles and Magpies.*

PLATE XXVII (1).

Attributed to Lin Liang.

Painted in ink on silk. Signed "Lin Liang." 5 ft. $3\frac{1}{2}$ in. by 2 ft. 8 in.

Lin Liang worked about A.D. 1500. In Japan he is esteemed as perhaps the greatest of the Ming painters. He was a native of Kwangtung, and is "said to have been a very rapid worker, using his brush as though he were writing the 'grass' character" (Giles, p. 178). This picture, which does not photograph very well, is in the looser style of Lin Liang. A fine conception, it has in parts an indeterminate character which prompts a doubt of its being an original work.

38. *Horse about to be Fed by a Groom.*

PLATE XXVII (2).

Painter unknown.

The white of the horse, with the red tassels under his bridle, the purple and green of the groom's dress, and the bright flowers, contrast with the sombre tones of the rest of the picture, which is on silk. The tree and the perforated rock appear to have been partially repainted.

4 ft. 5 in. by 2 ft. 9 in.

Above the picture, on yellow silk, is a poem: "The grass is tender, the stream is fragrant and the wilderness looks fresh. The proud air of the piebald horse disperses the spring clouds; raising up his head, he seems to remember the past events: he stands up to endure cold just at midnight.—Written by the Emperor on the ninth day of the ninth month in the Hsin Mao year in the Ch'ien Lung period (1771)." Seal: "Comprehension beyond the form."

The picture is attributed to Han Kan, the great painter of horses, who lived in the eighth century. This ascription of a picture painted in the Ming style seems to be merely due to the subject.

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39. *Lotus and White Herons.*

PLATE XXVIII.

Painter unknown.

Unsigned. On the picture is inscribed a poem: "Their curved necks are like silver hooks and their coats are snow-white. There are green ripples in the stream after the bathing of the birds. People see them when they stand by the green grass: the fishes do not know when they walk by the white Lotus."

Painted in colours on silk. 35 by 15½ in.

A picture of the Ming period.

40. *Visit of an Imperial Messenger to a Sage in Retreat.*

PLATE XXIX.

Painter unknown.

In a mountain retreat an envoy from the Court presents an order written on the imperial tablets to a recluse who leans upon a staff. In the foreground the envoy's retinue wait by a footbridge over a torrent which plunges from crags above. Unsigned.

Painted in ink, with slight colour in places, on silk. 4 ft. 10½ in. by 3 ft. 10½ in.

A good example of the romantic landscape, with figures, of the middle or latter half of the Ming dynasty.

The subject, as Professor Pelliot points out in a note on a similar picture in the British Museum (see *Toung P'ao*, tom. xxv, p. 422), is a traditional one of literary origin. For such missions, when a sage who lived in seclusion was invited by the Emperor to take up a position in public life, tablets were used shaped in the form of a crane's head.

41. *Portrait said to be that of Lu Lu-wang.*

PLATE XXX.

Painter unknown.

The dress is of a faint green colour over a white under-robe. The white has partly flaked and crumbled away. The rest is in ink. Unsigned. 4 ft. 0¼ in. by 3 ft. 1⅞ in.

Reproduced also in *Chinese Paintings in English Collections*, PLATE 51.

Lu Kuei-mêng, known as Lu-wang, was a poet who lived in the ninth century A.D. His "chief delight was to roam about in a small boat, with only a few books, fishing-tackle, and a *réchaud* for making tea" (Giles, *Biographical Dictionary*, p. 546).

There is no inscription on the picture itself, but a label on the mount is inscribed: "The portrait of Lu Lu-wang the eminent scholar of the T'ang dynasty." It seems likely that this identification is merely fanciful. The painting itself probably belongs to the later Ming period.

42. *Boats on the Yang-tzŭ River.*

PLATE XXXI.

Painter unknown.

There is no signature or seal on this picture, which is a good example of Ming ink-painting. Boldly designed, it is lacking in solidity of structure; the artist sacrifices too much to his pride of penmanship.

Painted on silk. 5 ft. 1½ in. by 3 ft. 6⅞ in.

Reproduced in *Chinese Paintings in English Collections*, PLATE 50.

43. *Li Po in his Cups.*

PLATE XXXII.

Painter unknown.

The poet walks along supported by two companions. The manner of drawing the drapery, with its marked conventions, rather suggests the incised lines of a stone-engraving, such as were made from famous pictures when they were falling to pieces from old age, to preserve the design. Possibly the painter of this picture was reproducing a stone-engraving of this kind. He seems to have originally planned his design lower down on the silk, as traces of the outlines of the figures are visible below them.

Painted in colours on silk. 2 ft. 7 in. by 1 ft. 3¼ in.

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Li Po, the most celebrated of Chinese poets, was born in A.D. 701 and died in 762. In his youth he loved roaming and adventure. With some chosen companions he retired to a mountain seclusion where, devoted to wine and poetry, they called themselves "The Six Idlers of the Bamboo Brook." About 742 he came to the capital Ch'ang-an, and found favour with the Emperor Ming Huang, whom his poetry delighted. Through a Court intrigue he left the capital and went off with a new group of boon companions. "Leaning one night over the edge of a boat" he was drowned "in a drunken effort to embrace the reflection of the moon" (Giles, *Biographical Dictionary*, p. 455).

The painting seems to belong to the Ming period, but to be based on an older design.

44. *The Mountain Path.*

PLATE XXXIII (1).

Attributed to Chao Mēng-fu.

The inscription reads: "Considered critically by Chu Wan as the genuine work of Chao Wēn-min (Chao Mēng-fu)." Seals: "Chu Wan"; "Treasure of Ink"; "Written by Liu Ko-ming."

Painted in ink, with slight colour, on silk. 4 ft. 1 in. by 2 ft. 1 in.

Combining many of the favourite motives of the Chinese landscape-painter—towering peak and swathing cloud, precipitous path, waterfall, flat river-shores, travellers on horseback crossing a little bridge—this picture is painted with unusual solidity, the structure being built up of tones rather than brush-lines. We know so little for certain of Chao Mēng-fu's work that it is difficult to say if this painting has any connection with him or no. It is surely of later date than the Yüan period. See note on No. 31.

Chu Wan was a poet who lived in the sixteenth century, and as a painter imitated the style of Su Tung-po's bamboo pictures.

45. *Wild Geese Alighting.*

PLATE XXXIII (2).

Attributed to Lü Chi.

Signed Lü Chi. This admirable painting is of a more elaborate technique than one associates with Lü Chi, and seems to be more in the style of Pien Ching-chao (see below, No. 54). One would think it to be rather later in date than these fifteenth-century masters.

Painted in ink, with faint colour in places. 6 ft. 7 in. by 2 ft. 6½ in.

46. *Horses in a Landscape.*

PLATE XXXIV (1).

By Shēn Nan-p'in.

Signed and dated: "Painted by Shēn Ch'üan (Nan-p'in) in the summer of the K'ēng Wu year in the Ch'ien Lung period (1750)."

Painted in ink and light colour on silk. 3 ft. 0½ in. by 2 ft. 1 in.

Shēn Nan-p'in is the Chinese painter, who by his sojourn at Nagasaki, 1731-1733, had so strong an influence on the naturalistic movement among the painters of Japan. This is probably painted in imitation of a Yüan master, if it is really by Shēn Nan-p'in.

47. *A Poet Reading by a Stream.*

PLATE XXXIV (2).

Painter unknown.

A poet or scholar seated on the root of a tree and looking up from his book. His dress is of a faint pinkish hue, with blue border. Otherwise the painting is in ink, on silk. 4 ft. 2½ in. by 2 ft. 7½ in.

Ming period.

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48. *A Boy Riding on a Goat.*

PLATE XXXV (1).

Attributed to Chao Chung-mu.

The boy, clad in furs, rides on a goat, followed by two sheep. Inscribed: "Painted by Chao Chung-mu of Wu Hsing on the 20th day of the 12th month of the Ping Ch'ên year in the Yen Yu period (Jan. 3, 1317)."

Painted in ink and colours on silk. 3 ft. 10½ in. by 1 ft. 6 in.

Chao Chung-mu (Chao Yung) was the son of the famous Yüan master Chao Mêng-fu. He was born in 1289, and was noted for paintings of animals and rocks. This picture is obviously of later date. In the British Museum is a picture, formerly attributed to Han Kan, which may well date from Yüan times, and which has the same subject and in essentials the same design as this. In the Museum picture the boy seems certainly to be a Rishi; the goat he rides is of supernatural size, while diminutive goats of earthly breed gambol beside it. He carries a bird-cage, with a bird in it, attached to a bough of blossoming plum. In the picture here described there is nothing to show that the boy is anything but a Tartar boy. The handling is looser and lighter. If, as seems possible, the Museum picture is by Chao Chung-mu, this would seem to derive from it at two or three removes.

49. *Horses in a Landscape.*

PLATE XXXV (2).

Painter unknown.

The seals are: above, "Ju Ch'un"; and below, "Jou Ju." These are probably the *tsü* and *hao* of the painter.

Painted in ink and light colour on paper. 3 ft. 10 in. by 1 ft. 6½ in.

50. *Pheasants and Flowering Trees.*

PLATE XXXVI.

By Wang Shih.

Signed and dated: "Painted by Wang Shih in a spring month of the Jên Yin year in the K'ang Hsi period (A.D. 1662)."

Painted in ink and colours on silk. 5 ft. 6 in. by 3 ft. 3 in.

Wang Shih, or Wêng-ssü, is said to have excelled in figures and to have followed the styles of the Sung masters.

51. *Lotuses and Birds.*

PLATE XXXVII.

Painter unknown.

Unsigned. This picture has in some places suffered some damage, which has not spoilt the charm. Chinese painters rarely fail to be inspired by the exquisite shapes and colours of the lotus, and its aspiring growth, to felicity of design.

In colours on silk. 52 by 13¾ in.

Late Ming period.

52. *Mother and Children.*

PLATE XXXVIII.

Painter unknown.

No signature or seal. One of the children holds up a rose, to which his smaller brother stretches out his hands. The general effect is light-brown, relieved by rich colour—the tones of red, jade green, deep blue, pale mauve, and pink.

35½ by 30½ in.

An attractive example of *genre* painting. Probably late seventeenth century.

53. *Lady and Child.*

PLATE XXXIX.

Painter unknown.

A child pulling his mother by the hands. Inscribed: "Picture of taking care of a child,

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painted by Chou Fang of the T'ang dynasty." "Viewed in the Hsüan Ho palace." Seals: "Seal of the Hsüan Ho palace" and "Hsüan Ho."

50½ by 29 in.

Chou Fang flourished about 780-810. He painted Buddhist frescoes; also erotic subjects. His "Listening to Music" is reproduced in the *Shên Chou Kuo Kuang Chi*, vol. vi, PLATE 15, and again in Waley's *Chinese Painting*, PLATE 27. Another version is now in the Roberts Collection, New York. The painting just described is probably an eighteenth-century copy of an earlier painting, and is ascribed to Chou Fang simply because his works in this *genre*—women and children—were classic models.

54. *Wild Geese and Millet.*

PLATE XL.

By or after Pien Ching-chao.

At the top: "Painted by Pien Ching-chao of Lung Hsi, painter in attendance."

Painted in ink and white body-colour, with slight tint in places. 4 ft. 5 in. by 2 ft. 5 in.

Pien Ching-chao, also known as Wên-chin, was an artist who painted at the Ming Court during the first half of the fifteenth century. Lung Hsi is a district in the province of Kansu. Pien Ching-chao was a naturalistic painter, whose work has a sense of solidity unusual among Chinese artists. Specimens of his painting are reproduced in *Tōyō Bijutsu Taikwan*, vol. x, and in the *Kokka*, No. 289. He ranks among the most eminent of the early Ming painters. His son, Pien Ch'u-shan, was also a distinguished painter in the same style.

55. *Ink Landscape.*

PLATE XLI.

By Wang Yüan-ch'i.

Signed, sealed, and inscribed: "Painted in imitation of the picture of Mount Fu-ch'un by Huang Kung-wang."

Painted in ink on paper. 29¾ by 21½ in.

Wang Yüan Ch'i (b. 1642, d. 1715) was one of "the Four Wangs," the four great landscape-painters of the K'ang-Hsi period. He was born near Soochow, took a degree in 1670, and became an official in the Academy of Peking. The Emperor K'ang Hsi admired his painting and appointed him president of the Commission which superintended the compilation of the *Shu Hua P'u*, a great encyclopaedia on the history of calligraphy and painting (see Hirth, pp. 15 and 16).

Huang Kung-wang (b. 1269, d. 1354), one of whose pictures is here imitated, was one of the four great masters of the Yüan dynasty.

56. "Going up the River for the Spring Festival."

PLATE XLII (a portion only).

After Chang Tsē-tuan.

A long roll, which begins in the country, among willow groves, with a view of fantastically shaped mountains beyond, and leads to a bridge and a town. All the way are moving groups on foot or on horseback, flocking to the city to take part in the festival. Others go by boat, arriving at the great bridge, which is thronged with people. After passing through the city we arrive at the Imperial Palace outside it.

Painted in ink and colours on silk. 11¼ in. by 20 ft. 10 in.

See the article by A. D. Waley in the *Burlington Magazine*, vol. xxx, p. 3, which gives a full account of the original picture, only known to us through copies.

Chang Tsē-tuan was an artist of the Northern Sung dynasty. About 1126 the Emperor Hui Tsung commanded him to make "a pictorial record of the misty prospects of Pien River." Pien City on the Pien River, on the same site as the modern K'ai-fēng Fu, was then the capital. It was shortly after this that Pien City was taken and burnt by the Kin Tartars. So animated a record of the capital in its glory, made so soon before its destruction, evoked poignant emotions after the calamity had happened, and the picture was particularly prized. This accounts for the fact that versions of it are still numerous and exist in many collections.

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Two are in the British Museum Collection; Mr. Chester Beatty has another. The picture is known to have been copied by Shēng Mou and by Chao Chung-mu, both of the Yüan dynasty, and by Ch'iu Ying in the sixteenth century. The versions now existing probably derive from these or other copies. Mr. Waley, in his article, gives a history of the original work. It was stolen from the Imperial Collection, and a copy substituted. It was acquired by Yung Chun about 1352, and afterwards went through several hands before passing into the great collection of the Yen family. This collection passed into the Imperial Collection, but was subsequently sold. Before the pictures were removed from the palace an official stole Ch'ang Tsē-tuan's picture and hid it in a crack of the wall of an aqueduct. Rain caused a flood, and when the picture was recovered it was ruined. It was said, however, to be still existing towards the end of the last century, with its upper half cut off owing to the damage caused by the water, in a town on the Yang-tzū.

57. *Landscape.*

PLATE XLII.

Painter unknown.

A roll-painting of mountain and lake scenery.

Painted in ink and light colour on silk. 10 $\frac{1}{4}$ in. by 4 ft. 8 in.

Rather dry and tame in handling: probably a copy of an older picture.

58. *Ducks and Flowering Tree.*

PLATE XLIII (part of the roll).

Painter unknown.

A large but not long makimono painted in colours on silk. Three ducks under a flowering tree on the bank of a stream. At the right a blossoming shrub behind rocks on the other bank. A mandarin duck is on the water between, and another duck lifting itself from the water. At the left a pair of ducks swim from behind a bush in flower. No signature. At the beginning is a faint square seal "Rare Treasure of Mu-fu." Mu-fu was the *nom de plume* of Ch'ü Chung-jung, a painter and collector of the Ch'ing dynasty, author of a book on the antiquities of Hunan.

20 $\frac{3}{4}$ in. by 6 ft. 10 in.

Very accomplished work, fairly modern but probably founded on an older painting.

59. *The Pavilion in the Mountains.*

PLATE XLIV (1).

Painter unknown.

An emperor attended by a group of ladies admiring the mountains and rock-pinnacles from a terrace in front of a pavilion.

Painted in colours on silk. 6 ft. 4 in. by 3 ft. 3 in.

Late Ming (?).

60. *Crags and Waterfall.*

PLATE XLIV (2).

Painter unknown.

Abruptly towering crags, with a torrent leaping in successive falls. Two figures on a steep path in the foreground.

Painted on silk in ink, with subdued tones of green and blue. 6 ft. 9 in. by 2 ft. 6 $\frac{1}{2}$ in.

61. *The Sages' Paradise.*

PLATE XLIV (3).

By Ch'ên Tao in the style of Ch'iu Ying.

Happy recluses in a romantic landscape engaged in writing, painting, playing music, and meditation. Inscribed: By Ch'ên Tao, Hsiao-t'ing, imitating the style of Ch'iu Shih-chou in the seventh month of the Hsin Wei year in the Chia Ch'ing period (1811) in the Chung Chü Shan room of Tiên Shui."

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Painted in light, gay colours. 3 ft. 10 in. by 1 ft. 11½ in.

Ch'iu Ying is one of the most popular painters of the Ming dynasty, famous for his pictures of elegant amusements, of which copies abound.

62. *Boy on Buffalo.*

PLATE XLV (1).

Attributed to Chung Ying.

Inscribed: "Painted by Chung Ying (Ku Tē-hui) in the Yü Shan Ts'ao hall in the third month of the spring in the thirteenth year of the Chih Chēng period (A.D. 1353)." Seal: "Yü Shan Ts'ao Hall."

Painted in ink on paper. 20½ by 9 in.

Ku Tē-hui, or Chung Ying, worked in the fourteenth century. He was more calligrapher than painter.

Perhaps a copy. The execution of the painting could hardly be earlier than the seventeenth century.

63. *Arhat Crossing the Sea on a Gourd.*

PLATE XLV (2).

By Ch'ēn Hsien.

Inscribed "Painted by Ch'ēn Hsien following the style of Hsiao Chao." Circular seal: "Seal of inspection of the Emperor Ch'ien Lung."

Painted in ink on paper. 37½ by 20 in.

Ch'ēn Hsien, also known as Hsi-san, is said to have taken up arms in the service of the patriot leader Ts'ai Tao-hsien, in the campaign against the Manchus, and to have perished with him (in 1643). Pictures by him are reproduced in the *Kokka*, No. 327, and in the *Shimbi Taikwan*, vols. iv, xvii, and xix.

64. *Hibiscus on Rock.*

PLATE XLVI.

Attributed to Wang Ku-hsiang.

Hibiscus growing on a rocky bank; the flowers are wine-red or pale mauve: lilies below, birds on branches with crimson blossoms above.

Inscribed: "Painted by Wang Ku-hsiang in the 5th month of the I Ch'ou year in the Chia Ching period (1564)."

Painted in ink and colours on silk. 6 ft. by 20½ in.

Wang Ku-hsiang (T. Lu-chih) took the third degree, Chin Shih, in the Chia Ching period (1522-1566), and was second secretary of the Board of Civil Office. He was both painter and calligrapher.

The workmanship of this painting seems to belong, however, to a rather later period.

65. *Hunting Scene.*

PLATE XLVII.

Painter unknown.

An oldish man on a pony has just shot a bird with an arrow. He and his servant-boy look up, watching its fall.

Inscribed: "Painted by Ch'ien Hsüan, Shun-chü, of Wu Hsing."

Painted in colours on silk. 38½ by 44 in.

This picture, so admirable of its kind, dates probably from the seventeenth century. The attribution of pictures to Ch'ien Hsüan, the Yüan master, is extremely common.

66. *Two Boys Playing.*

PLATE XLVIII.

Attributed to Su Han-ch'ēn.

Two small boys playing a game at a low table. The one at the left has a red dress, the other a dress of faint green.

Inscribed: "Painted by Su Han-ch'ēn." Seal: "Inspected by the Emperor Ming Ch'ang."

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(Ming Ch'ang is a "year title," and really signifies a period, 1190-1195, in the reign of a Chin Emperor.)

Painted on silk. 28 by 20 in.

Su Han-ch'ên was "painter-in-attendance" in the Academy, in the early part of the twelfth century. He was noted for pictures of children, also for Buddhist and Taoist subjects. This painting may have been attributed to him—it belongs to a much later period, probably eighteenth century—simply because of the subject.

67. *Forest Landscape.*

Attributed to T'ang Yin.

A very large square design, painted in ink, with faint tones of green, on silk. A forest with a hill rising beyond it. Deer in one of the glades.

It has not been found possible to photograph this picture. There seems to be no particular reason why it should have been ascribed to T'ang Yin.

68. *Tartars at a Halting Place.*

PLATE XLIX (1).

Painter unknown.

In ink and colours on silk. Rather coarsely painted. No signature. 18 in by 5 ft. 6 $\frac{3}{4}$ in. Eighteenth century (?).

The travellers appear from their types and dress to be Tartars.

69. *Winter Landscape.*

PLATE XLIX (2).

Painter unknown.

A lake or estuary among desolate hills.

Painted, rather drily, in ink on silk. 9 $\frac{1}{4}$ in. by 5 ft. 3 in. Eighteenth century (?).

70. *Cranes and Lotus.*

PLATE L (1).

Attributed to Lü Chi.

Cranes on a lake shore, under a rock from which flowering hibiscus plants are growing. Small birds above.

Inscribed: "Painted by Lü Chi of Ssü mên."

6 ft. 4 in. by 3 ft. 2 $\frac{1}{2}$ in.

This may be a Ming painting, but does not seem good enough for Lü Chi. Possibly a copy from him. For this famous bird-and-flower painter of the Ming dynasty see note on No. 6.

71. *Ducks and Millet on a River Bank.*

PLATE L (2).

Attributed to Wang Sun-i.

Inscribed: "By Wang Sun-i of Yün Ling."

Painted on silk in ink, with a suggestion of green on the plants. The vivid blue in the head of the drake and in its under-wing contrasts with the general grey of the picture.

6 ft. 4 $\frac{1}{2}$ in. by 3 ft. 3 $\frac{1}{2}$ in.

Nineteenth century (?).

72. *After the Bath.*

PLATE LI.

Painter unknown.

A lady wrapt in a red bath-gown is being waited on by two maids. One appears to be offering her a basin of warm water, the heat of which she measures by her finger; the other

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brings tea on a tray. The dresses of the maids recall those of the T'ang era; and this is probably a version of an old design.

35½ by 22 in.

73. *Lotus and Mandarin Ducks.*

PLATE LII (1).

Painter unknown.

Unsigned. Painted in colours on silk. 5 ft. 1 in. by 1 ft. 8 in.

Eighteenth century (?).

74. *Swans and Magpies: Winter Scene.*

PLATE LII (2).

Painter unknown.

A large picture, painted in ink on paper. The photograph does not do justice to the quality of the greys and whites in this picture of snowy solitude and stillness.

6 ft. 5 in. by 3 ft. 1½ in.

Late Ming (?).

75. *Wild Geese and Lotus.*

PLATE LIII.

Painter unknown.

Inscribed: "By Ch'ien Hsüan in the Chi Ku house in the second month of the Kuei Yu year (A.D. 1333)." This was no doubt intended as a compliment to the picture; but it was not needed. An admirable painting in its fresh fluid and vigorous brushwork, and with much charm of reticent colour: the lotus flowers are pale purple, the small flowers by the water pale blue. In spite of the signature, it bears no resemblance to the style of the Yüan period, and probably dates from the end of the Ming dynasty at earliest.

On silk. 6 ft. 4 in. by 3 ft. 3¼ in.

The name of Ch'ien Hsüan, an eminent Yüan painter, is one of the names most frequently added to pictures of later date. Cf. No. 65.

[76-79.] Four small pictures, probably from an album, all by the same hand; painted on silk in ink and colours. The style is odd, the drawing mannered: the trees especially have a look as if cut out in paper. Nevertheless, there is the attraction in them of a personal expressiveness.

Seventeenth or eighteenth century.

76. *A Sage Discoursing to a Disciple.*

PLATE LIV (1).

Painter unknown.

18¾ by 14 in.

77. *Three Sages.*

PLATE LIV (2).

Painter unknown.

Apparently an illustration to some story. All three men look up toward the left in absorbed expectation. In the sky is a full moon.

18¾ by 14 in.

78. *A Sage Standing by a Tree.*

PLATE LIV (3).

Painter unknown.

He holds an arrow in his hand and carries a bow at his back.

18¾ by 14 in.

79. *Two Ladies at a Table, Writing.*

PLATE LIV (4).

Painter unknown.

A banana tree at the right.

18¾ by 14 in.

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80. *White Cranes and Lotus.*

PLATE LV (1).

Painter unknown.

The execution is not equal to the beauty of the design.

On silk in colours. $44\frac{1}{2}$ by $17\frac{3}{4}$ in.

Late Ming (?).

81. *Mountain by a Lake Shore: Winter.*

PLATE LV (2).

Painter unknown.

Painted in ink on silk, with slight colour, and white for the snow. $29\frac{3}{4}$ by $14\frac{1}{2}$ in.

Eighteenth century (?).

82. *Peonies and Birds.*

PLATE LV (3).

Painter unknown.

On silk, in colours. $30\frac{1}{2}$ by $16\frac{1}{2}$ in.

Eighteenth or nineteenth century.

83. *The Ferry.*

PLATE LVI (1).

A group at a meal on a river-bank under a willow. Boats on the water. Dated 1744.

Painted in ink on paper, the only colour being the flesh-colour of the figures. 4 ft. 9 in. by 1 ft. 10 in.

The signature after the date is hardly legible.

84. *A Buddha Legend.*

PLATE LVI (2).

Painter unknown.

Sakyamuni, lost in profound meditation, sits on a cushion of tufted grass which seems to be floating in the air. He is so still that a bird is preparing to build its nest on his head. Around is a solitary landscape of wild rocks. Seals: "Inspected by the Emperor Ming Ch'ang" and "Ming Ch'ang appreciates and enjoys."

Painted in ink on silk. $37\frac{3}{4}$ by $17\frac{1}{2}$ in.

Legends of this kind are told of Taoist sages lost in trances of thought. Here Sakyamuni has been substituted.

Probably nineteenth century.

85. *The Lady Chao Chün at the Hunt.*

PLATE LVI (3).

Attributed to Chang Hung.

Chao Chün is seated under a canopy near the foreground.

Inscribed: "On the 11th day of the 4th month of the Ting Hai year in the Kuang Hsü period (1887), and in the south of the city on the bank of the Chu river, Liang Yü-wei got this picture of 'Wang Ch'iang Out for Hunting' and also repaired the parts which had been damaged or torn." Seal: "Liang Yü-Wei."

Painted in ink and light colours on paper. 3 ft. $10\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in.

Chang Hung (T. Chün Tu) lived in the early part of the Manchu dynasty (1644-1912). His landscape and figures were considered to rival those of the painters of the Yüan dynasty.

Wang Ch'iang, better known as Chao Chün, was a concubine of the Han Emperor Yüan Ti (first century B.C.), and was given as a present to the Khan of the Huns. Professor Giles, *Biographical Dictionary*, No. 2148, gives the popular and legendary version of her story, which is often illustrated in paintings. According to this story, the Emperor had so many concubines that he did not know them by sight. He had their portraits painted: and all except Chao Chün bribed the painter to flatter them. Chao Chün, in the pride of her beauty, refused; and the painter revenged himself on the portrait. When the present was to be given to the

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Khan, she was chosen, from her likeness, as the ugliest. Too late, the Emperor saw her; and, according to one version of the tale, had the painter beheaded.

A picture of Chao Chün on her way to the Khan is in the British Museum.

86. *Fan-Mount: Landscape.*

PLATE LVII (1).

By Shou-ju, Yu-hēng.

Inscribed: "During the Summer Solstice in the I Mao year (1735?), imitating the style of Shih-t'ien (Shēn Chou), in the Chuan Yun hall, for my friend Wu-Yuan. By Shou-ju, Yu-hēng."

Painted in ink on silk. $6\frac{3}{4}$ by 20 in.

Shēn Chou (b. 1427, d. 1509), a famous poet and painter. (See Giles, pp. 180-181.)

87. *Fan-Mount: Hills and Trees.*

PLATE LVII (2).

Painter unknown.

Painted in ink and gold on dark blue paper. 6 by $18\frac{1}{2}$ in.

Eighteenth century (?).

88. *Geese on Water.*

PLATE LVII (3).

Painter unknown.

Painted on silk in ink and light tints. 10 by 13 in.

Seventeenth or eighteenth century (?).

89. *Mother and Child.*

PLATE LVIII (1).

Painter unknown.

A mother holding a child in her arms, who stretches out his hand to an apple held up by a boy.

Painted in body-colours on silk: dull reds and blues in the dresses. European influence (through the Jesuits) is very perceptible. 3 ft. $1\frac{1}{2}$ in. by 1 ft. 10 in.

Eighteenth or nineteenth century.

90. *A Fairy.*

PLATE LVIII (2).

Painter unknown.

A fairy, in a crimson cloak over a green dress, with a blue cape. She has a kind of harp in her hand.

Painted on silk. 21 by $12\frac{3}{4}$ in.

Eighteenth century.

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91. *Man and Pony.*

PLATE LIX.

Painter unknown.

A small fresco, perhaps a part of a larger composition. Vigorous in drawing; the fore-shortened pony, tense and alert, is especially admirable. The man appears to be holding up his hands in supplication.

27 by 22 in.

The pony recalls the powerfully modelled horses in pottery found in tombs of the T'ang period. Possibly this is late T'ang work. It can hardly be later than Sung. The colour seems, in part at least, to have been refreshed.

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92. *Bodhidharma Crossing the Yang-tzŭ on a Reed.*

PLATE LX (1).

Painter unknown.

He wears a rust-red robe over a green dress, and holds a begging-bowl in one hand and a shoe in the other.

24 $\frac{3}{4}$ by 19 in.

Thirteenth century (?).

Bodhidharma, called by the Chinese Ta-mo, and by the Japanese Daruma, though not an historical personage, is revered as the first Patriarch of the Zen sect of Buddhism. He is said to have arrived from India at Canton in A.D. 520. After an interview at Nanking with the pious Emperor, whom he mystified and intimidated, the legend tells that he crossed the Yang-tzŭ on a reed, and lived in a secluded temple till he died.

In 518 the famous pilgrim, Sung Yŭn, a native of Tun-huang, departed for India as a member of the mission sent by the Empress Dowager Hu of the Wei dynasty. On his way back to China, while crossing the T'sung Ling mountains in Turkestan, he met Bodhidharma, who had died not long before in Lo-Yang. Bodhidharma was walking quickly, carrying a shoe in his hand. Asked whither he was going, he replied, "Westward, to India," and added, "Your Sovereign wearies of the world." Not understanding this saying, Sung Yŭn took leave of him and went on his way East. When the returned pilgrim was to render a report of his journey the Emperor Hsiao Ming was dead. In the reign of Hsiao Chuang he made his report, and recorded in it his meeting with Bodhidharma. The Emperor ordered Bodhidharma's tomb to be opened. The coffin was found empty save for one straw shoe. (See Chavannes, *Bulletin de l'Ecole française de l'Extrême Orient*, vol. iii, pp. 381-2.) Chavannes points out that Sung Yŭn returned in 522, while the Emperor Hsiao Ming died in 528.

In this painting the crossing of the Yang-tse and the carrying of the shoe are combined.

93. *Group of Three Figures.*

PLATE LX (2).

Painter unknown.

Three men, apparently at the angle of a balcony, the railing of which intercepts the lower part of their figures. In the centre is a man wearing a red robe and a conical hat.

On each side is an official, one in blue, the other in yellow, looking at him. The outlines are black.

11 $\frac{1}{2}$ by 14 $\frac{1}{4}$ in.

What is the relation of the two figures at the sides to the central figure? The latter is drawn with a markedly full eye, quite different from the narrow eyes of the two attendant figures. He is not a Chinese: perhaps Mongolian. If we read his expression as one of defensive suspicion, he may be supposed to be a prisoner being questioned. But the absence of armed guards does not favour such a supposition. He may, on the other hand, be only wearing an expression of boredom and irritation while presiding at a function. The officials at the side wear hats with the side-flaps sticking out at right angles to the head. This fashion came in during the tenth century, and lasted till the thirteenth. We may conjecture that this fresco, remarkable as being secular and not religious, dates from the latter part of the Sung dynasty.

94. *Boy looking from behind a Wall: Fragment of Fresco.*

PLATE LXI (1).

Evidently part of a composition, illustrating some incident, doubtless of the Buddha legend.

7 by 4 $\frac{1}{2}$ in.

Fourteenth century (?).

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95. *Prince Gotama Cutting off his Hair: Fragment of Fresco.* PLATE LXI (2).

Prince Gotama, having ridden out of his palace at night with his servant Chandaka, begins his life of austerities by cutting off his hair with a sword. Chandaka holds a basin to receive the hair. The horse Kanthaka kneels in the foreground.

8 by $8\frac{1}{2}$ in.

Fourteenth century (?).

In earlier representations of this episode Gotama's hair is cut off, not by himself but by Indra, disguised as a celestial hairdresser, who uses a knife, not a sword. So is the incident shown in the banner-picture in the Stein Collection in the British Museum, No. 97.

96. *A Saint Ascending a Hill.* PLATE LXII.

He is seen in profile, a great aureole round his head. On the mountain side is a zigzag fence.

$18\frac{1}{4}$ by $10\frac{1}{4}$ in.

This seems to be by the same hand as No. 94 and probably also No. 95.

97. *Ti-tsang (Kshitigarbha).* PLATE LXIII.

The Bodhisattva, behind whose head is a great circular nimbus, moves forward holding the pilgrim's staff with which he beats upon the doors of hell. His other hand should be holding the lustrous jewel with which he illuminates hell's darkness. A monk follows.

23 by $13\frac{1}{2}$ in.

Late Sung or Yüan period.

[98-109.] These fragments appear all to belong to about the same period, probably Ming: some of them are portions of a single composition.

98. *Fragment of Fresco.* PLATE LXIV (2).

A group of five personages with haloes, probably Taoist divinities.

$11\frac{1}{2}$ by 8 in.

99. *Fragment of Fresco.* PLATE LXIV (1).

A group of five ministrants with offerings. They turn towards the right.

Colours: white, tawny-yellow, and blue-green. 12 by $8\frac{1}{2}$ in.

100. *Fragment of Fresco.*

A similar group to the last, turned to the left.

14 by 13 in.

101. *Fragment of Fresco.*

Three personages standing on clouds which curl up about their knees. The heads of two others appear above them at the right. A similar group to No. 98.

$10\frac{1}{4}$ by $8\frac{1}{4}$ in.

102. *A Saint in Glory.* PLATE LXIV (3).

A saint, whose face is nearly obliterated. Round his halo are bands of light, in which green fades into yellow.

$14\frac{1}{2}$ by $7\frac{3}{4}$ in.

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103. *A Seated Buddha.*

The flesh is golden yellow, contrasting with the white robe. He is seen in three-quarter face turned to the right. Large circular halo.

13 $\frac{1}{4}$ by 9 $\frac{1}{2}$ in.

104. *Ministrant Holding a Bowl, and Two other Figures.*

The ministrant holds up a large bowl in both hands. In front of him, at a lower level, is a saint in yellow, wearing a white hood, and another figure in pale green. Clouds below.

14 $\frac{1}{2}$ by 6 $\frac{1}{4}$ in.

105. *Two Bodhisattvas.*

PLATE LXIV (4).

Dimly appearing, they seem to rise from clouds. Confused forms can partially be traced below.

Colours: yellow ochre, dull red, and olive-green. (Largely obliterated.) 21 $\frac{1}{2}$ by 10 $\frac{3}{4}$ in.

106. *Four Saints in Clouds.*

PLATE LXV (2).

Only the upper part of their forms is visible. They have haloes round their heads, and larger aureoles encircling their whole figures.

9 by 8 $\frac{1}{2}$ in.

107. *Buddha Seated.*

PLATE LXV (1).

The flesh is golden yellow, the robe dull purple and green. The attitude is just the same as in No. 103.

13 $\frac{1}{2}$ by 9 $\frac{3}{4}$ in.

108. *Buddha on Clouds.*

PLATE LXV (3).

Behind him is a sort of glory composed of alternate green and yellow bands. His hair is blue; the inner robe also blue.

11 $\frac{1}{2}$ by 7 $\frac{1}{2}$ in.

The green and yellow bands are puzzling, and look as if they were a deformation or misunderstanding of some convention taken from Indian art. The form and curve of them suggest the cobras sometimes found making a hood behind the head of a Naga divinity, as we see it, for instance, in Indian and Cambodian sculpture.

109. *Assemblage of Saints.*

PLATE LXV (4).

A group of many saints, all wearing haloes. They seem to be worshipping a miniature shrine. Clouds stream and wave above.

9 $\frac{1}{4}$ by 19 $\frac{1}{2}$ in.

[110-116.] Seven panels of decoration; painted on brick, in colours. The date is uncertain: Ming, or earlier?

110. *Heron and Lotus.*

PLATE LXVI (1).

In a roundel.

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

111. *Phœnix.*

PLATE LXVI (3).

In a roundel.

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

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112. *Phoenix.*

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

113. *Grape Vine.*

In a roundel.

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

PLATE LXVI (2).

114. *Bird Flying Among Chrysanthemum Flowers.*

In a roundel.

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

PLATE LXVI (5).

115. *Dragon and Cloud.*

A square design.

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

PLATE LXVI (4).

116. *Two Birds and Blossom.*

In a roundel.

17 $\frac{3}{4}$ by 17 $\frac{3}{4}$ in.

PLATE LXVI (6).

[117-125.] These are fragments of later Buddhist art, none of them probably earlier than the eighteenth century.

117. *Two Officials Holding Scrolls in Front of a Table.*

PLATE LXVII (1).

Probably a judgment scene. The figure at the right is in bright green, the one at the left in crimson.

19 by 16 in.

Though coarse in detail, the design is powerful and attests the vigour of a strong tradition.

118. *Group of Figures in Suppliant Attitudes.*

PLATE LXVII (2).

On a buff ground: the dresses are malachite green and white, dull red, and purple.

19 $\frac{1}{4}$ by 12 $\frac{1}{4}$ in.

119. *Group of Beatified Figures on Clouds.*

PLATE LXVII (3).

These are Taoist divinities.

13 $\frac{1}{2}$ by 13 $\frac{1}{2}$ in.

120. *A Similar Group to the Last.*

PLATE LXVII (4).

13 by 13 in.

121. *A Serpent.*

PLATE LXVIII (1).

It rises from where it has been coiled round a stone.

7 $\frac{1}{2}$ by 9 $\frac{3}{4}$ in.

122. *A Taoist God of Mercy.*

PLATE LXVIII (2).

Seated on a lotus throne under which wells water that overflows to quench the flames of torment.

14 by 9 $\frac{1}{2}$ in.

An interesting example of the mixture of Taoist and Buddhist symbolism in later Chinese art. Here Kuanyin on the lotus throne has become a Taoist divinity.

THE EUMORFOPOULOS COLLECTION

123. *Girl Playing Cymbals.*

PLATE LXVIII (3).

She has red sleeves and green girdle above a white skirt.
8 by $5\frac{3}{4}$ in.
Probably the Thunder Goddess.

124. *A Taoist Goddess.*

PLATE LXVIII (4).

She has a white upper garment over a red skirt.
 $10\frac{1}{2}$ by 8 in.

125. *A Traveller.*

PLATE LXVIII (5).

A man with a closed umbrella over his shoulder, followed by a boy carrying a bundle slung on a stick.
12 by $8\frac{1}{2}$ in.

PAINTINGS FROM TURFAN

These fragments of mural painting were found at Turfan, Chinese Turkestan, by the German expedition under Professor A. von Le Coq (see *Chotscho*, by A. von Le Coq, Berlin, 1913. Their date is about seventh-eighth century.

126. *Head of a Bearded Man: Fragment.*

PLATE LXIX (1).

Head of a man of north-western Indian type. The flesh is warm grey, with reddish-brown half-tones.

$8\frac{1}{2}$ by $8\frac{1}{2}$ in.

The manner of drawing the face, especially of indicating the eyebrows and the salience of the nose, is very like that in the "Head of a Brahman," reproduced by von Le Coq in *Chotscho*, PLATE 39d. This is a provincial variation of the Late Antique style.

127. *Two Heads: Fragment.*

PLATE LXIX (2).

Head of a Buddhist saint at the left and of a Bodhisattva at the right. The face of the saint is modelled in brown half-tones. Over the saint, and between the two heads, are patches of opaque blue.

$7\frac{3}{4}$ by 12 in.

COREAN PAINTINGS

128. *Standing Buddha.*

PLATE LXX.

Painter unknown.

A Buddha standing on lotus flowers, clothed in long robes and looking downwards. His hands are in a variation of the Abhaya mudra, and express Protection.

4 ft. 3 in. by 1 ft. 8 in.

This and the other Korean paintings are probably all of the sixteenth century.

129. *Portrait of a Priest.*

PLATE LXXI.

Painter unknown.

Inscribed: "Portrait of the great Buddhist Priest P'êng Yen of the T'ai Yen hall."

3 ft. 4 in. by 2 ft. 3½ in.

130. *The Bodhisattva Vajrapāsa.*

PLATE LXXII.

Painter unknown.

Standing with hands together in the mudra of prayer.

Inscribed in Chinese characters: "Chin Kang So," the Chinese name for Vajrapāsa.

4 ft. by 1 ft. 10 in.

131. *Bodhisattva Adoring.*

PLATE LXXIII (1).

Painter unknown.

A Bodhisattva standing in attitude of prayer, turned slightly to the right. Over the hands and at the side are written some Chinese characters of no meaning, doubtless mere scribblings of some idler in the temple. The colouring of the dress is dark red and green, with some blue. The flesh is white; the halo green.

4 ft. 10 in. by 1 ft. 8 in.

132. *Bodhisattva Adoring.*

PLATE LXXIII (2).

Painter unknown.

A similar figure, turned slightly to the left. On a panel below is an inscription, only legible in parts: "In the ninth month of K'êng Yin year . . . Hsing painted this so that each society should repair again the reddish-yellow colour, and all. . . ."

4 ft. 10 in. by 1 ft. 8 in.

SIAMESE PAINTINGS

133. *Standing Buddha.*

PLATE LXXIV.

A Buddha (or Bodhisattva) standing on a lotus with hands folded in front of him. The whole background is covered with a pattern of daisy-like flowers. A floral ornament springs on each side of the lotus, and above the shoulders of the Buddha.

6 ft. 9½ in. by 2 ft. 10 in.

Probably eighteenth century.

134. *Buddha, Attended by Two Bodhisattvas.*

PLATE LXXV.

Sakyamuni standing, facing to the front, with a Bodhisattva standing on either side. The flesh is painted in white body-colour. The drapery is a rather pale red. The whole of the dark background is covered by a trellis pattern; and at each intersection of lines is a yellow spot with a red centre.

3 ft. by 2 ft. 1 in.

Probably eighteenth century.

INDEX OF ARTISTS MENTIONED IN THE TEXT

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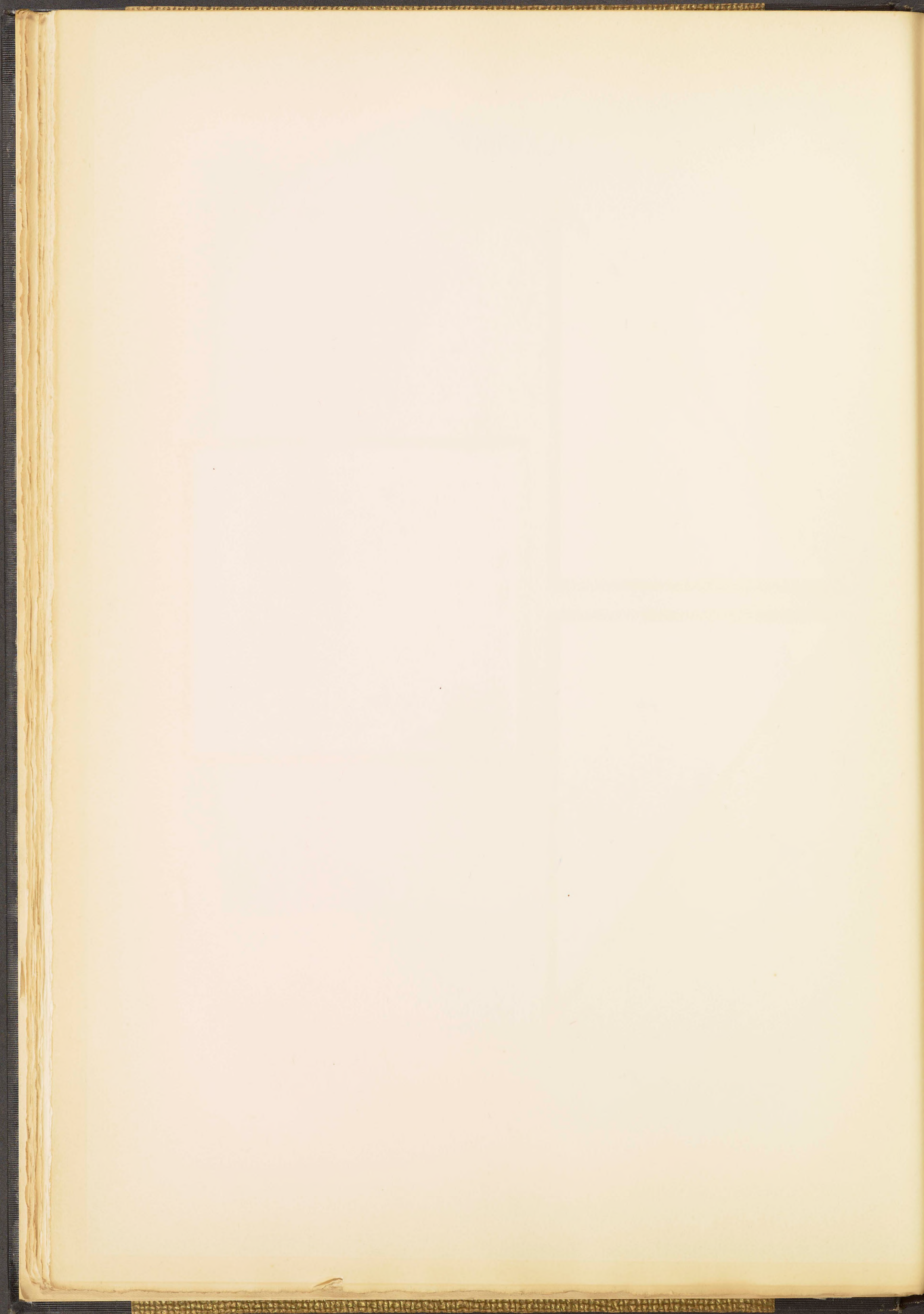
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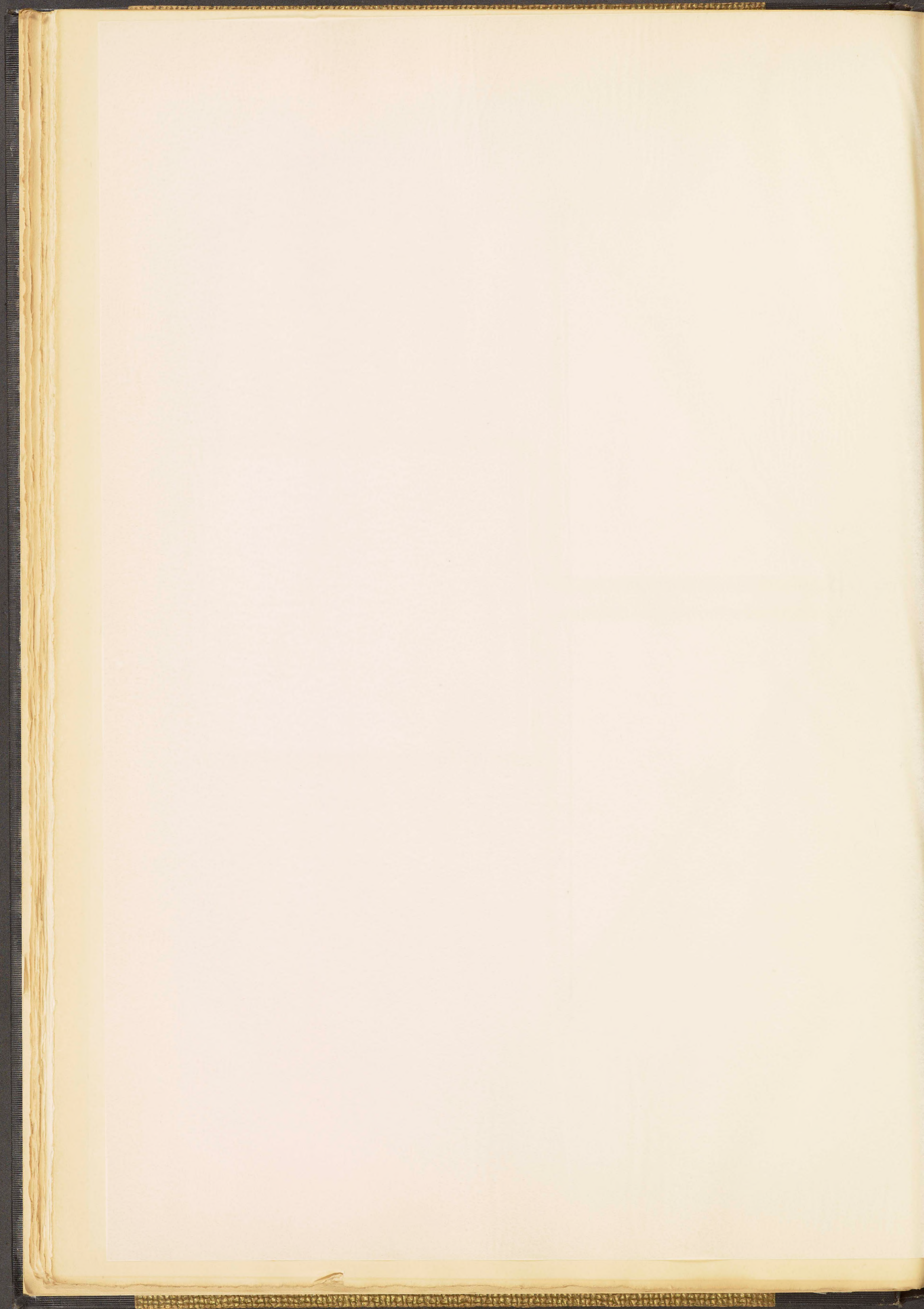
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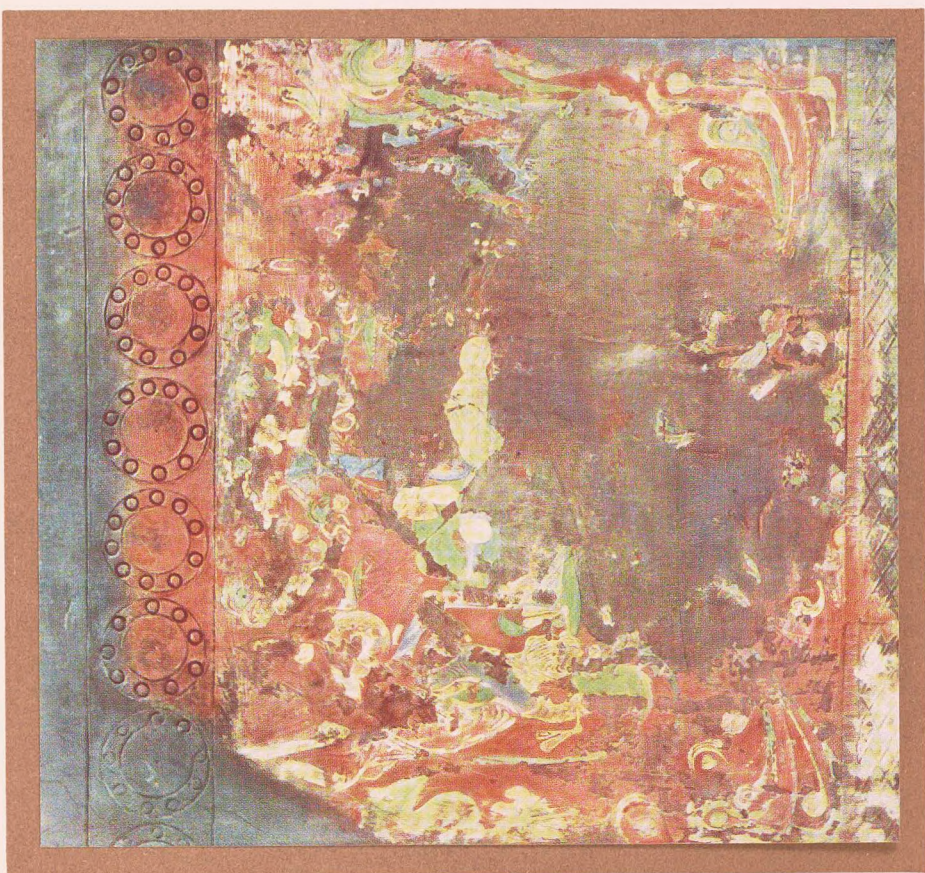
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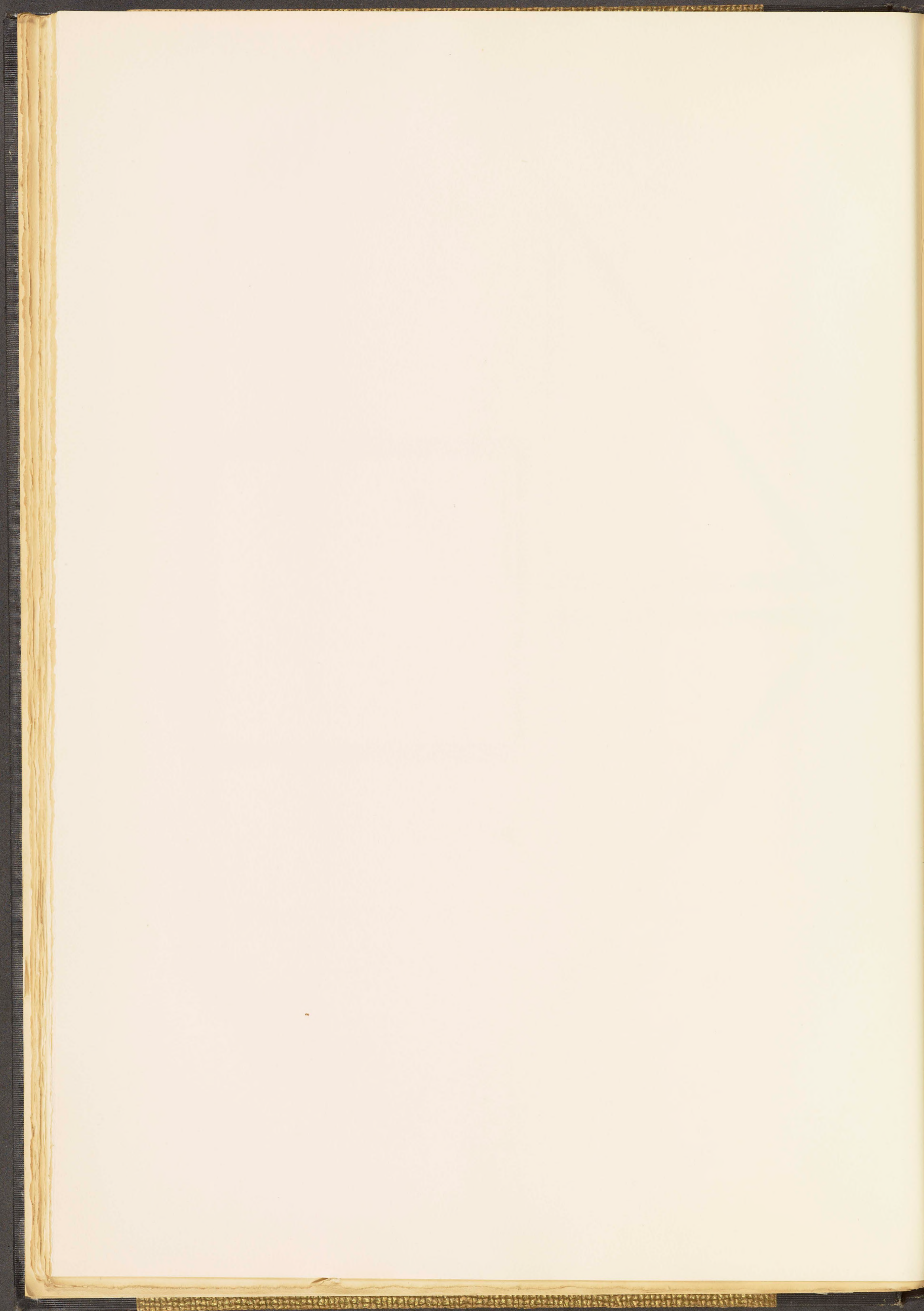
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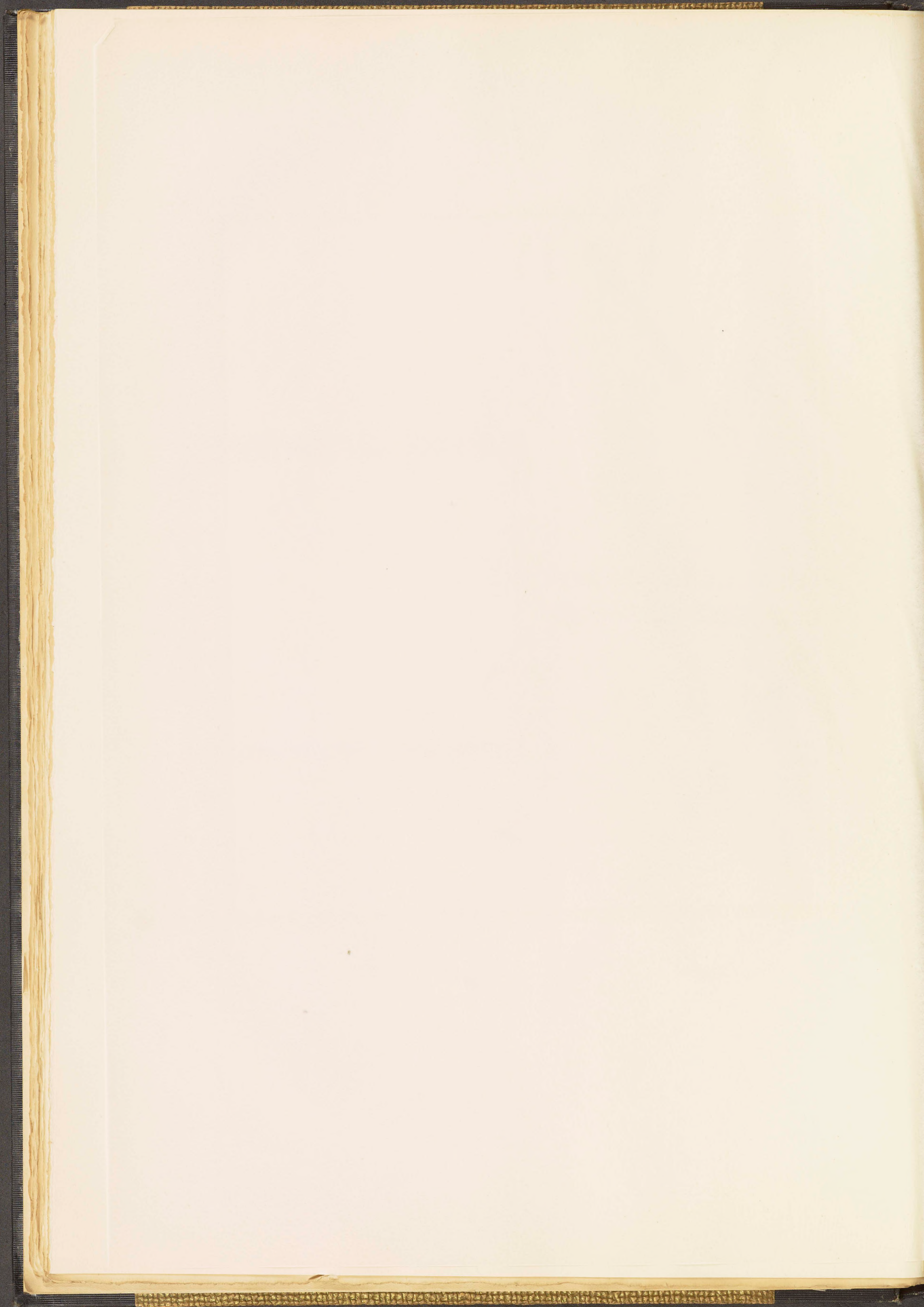




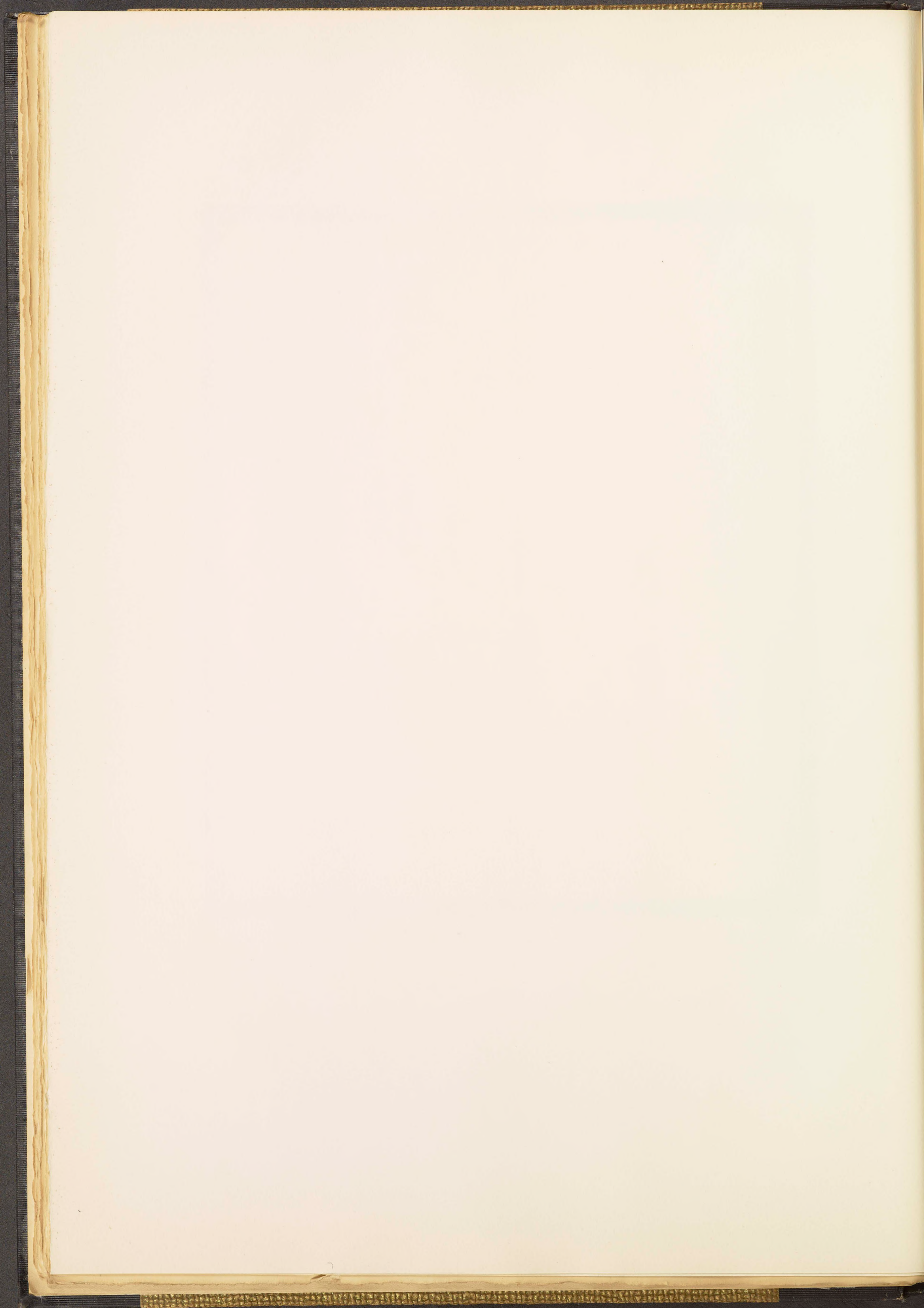




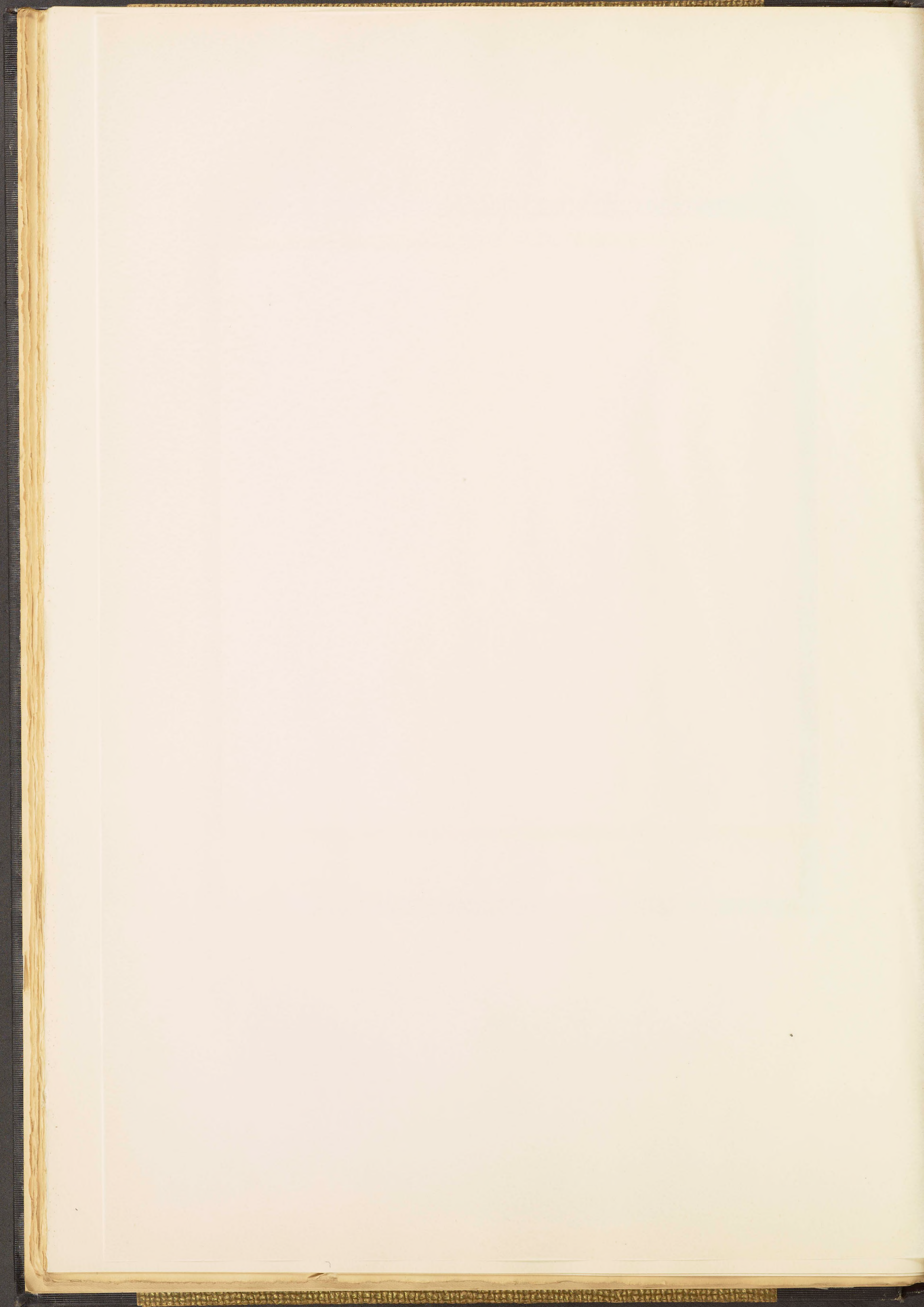




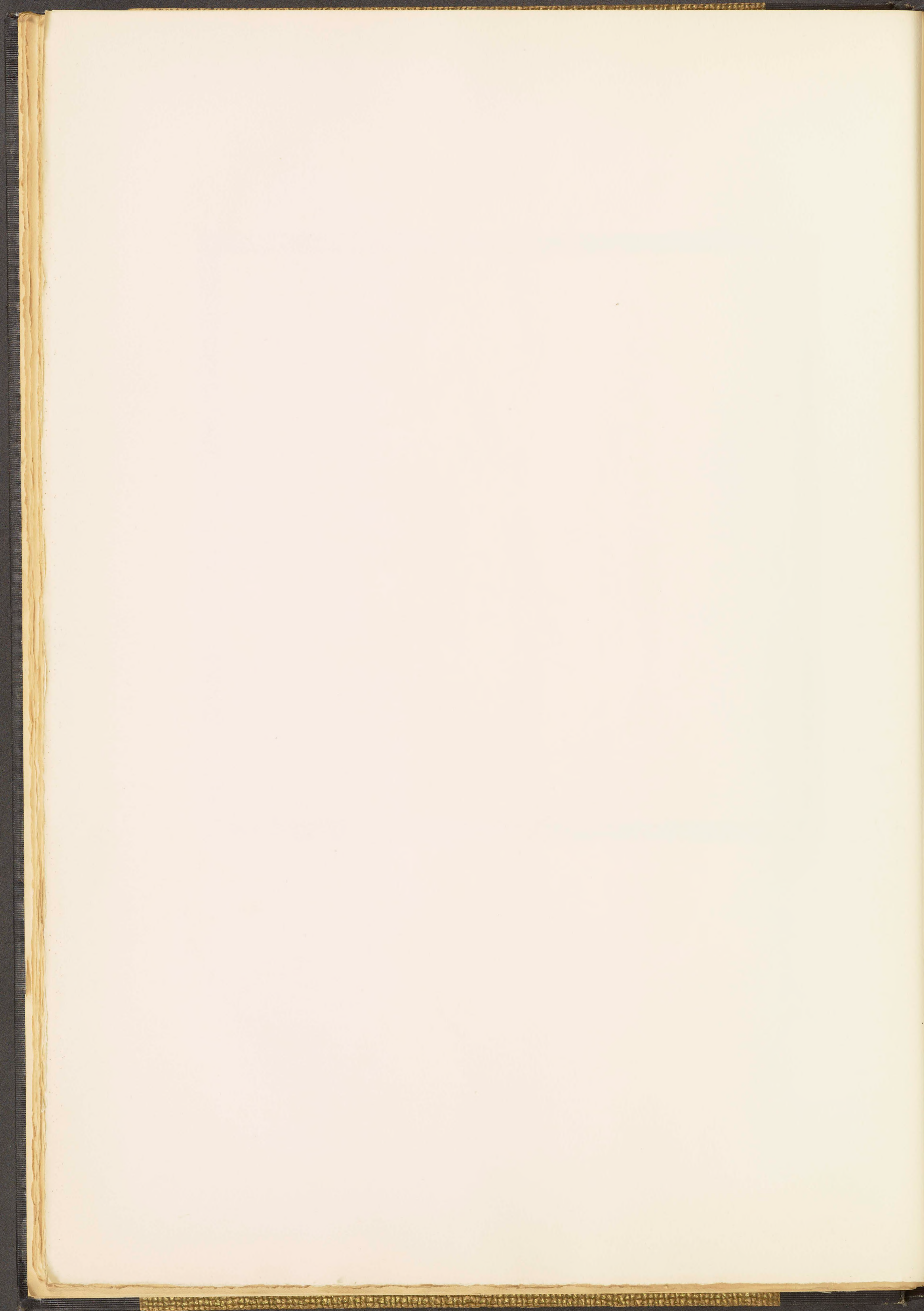




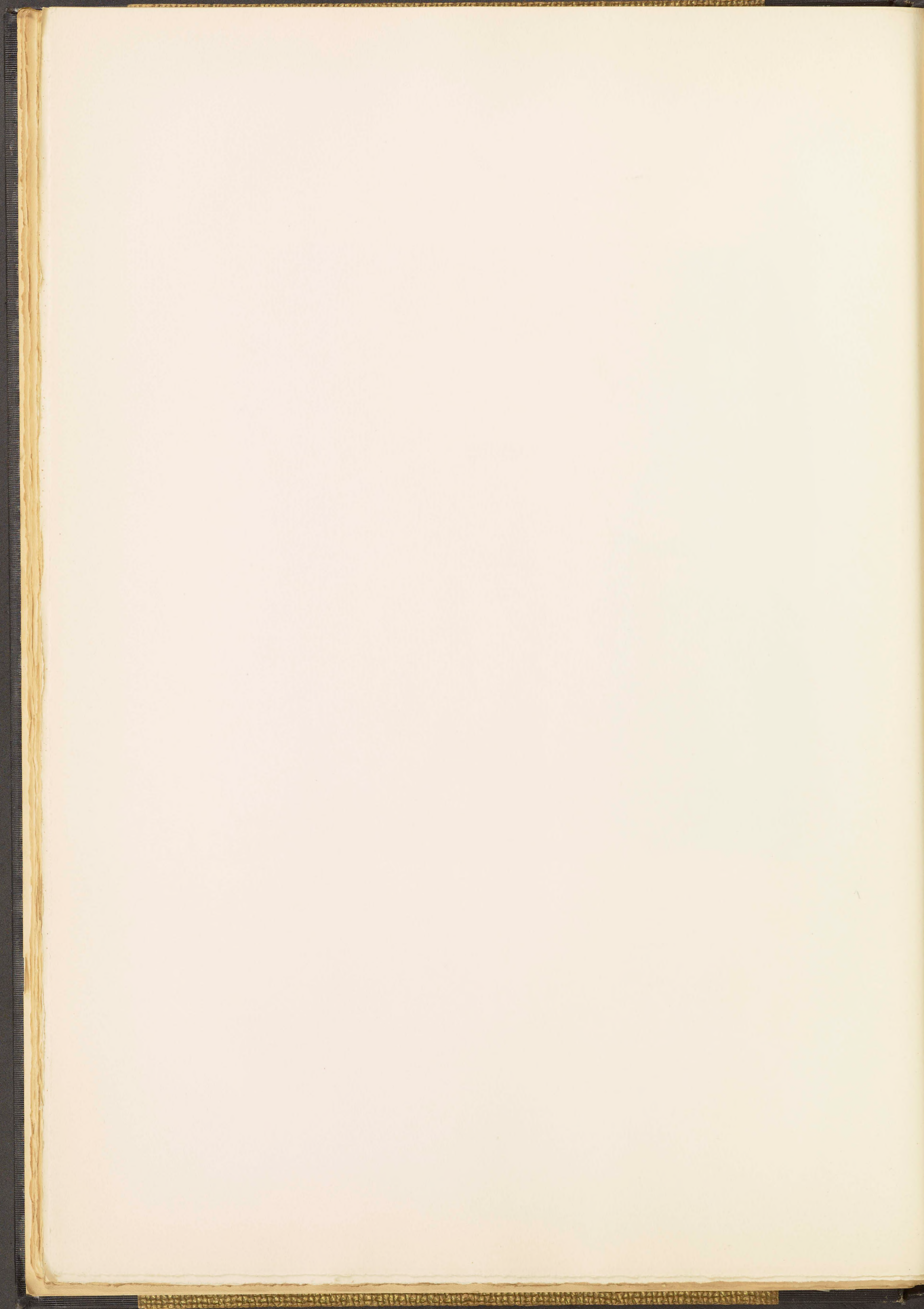






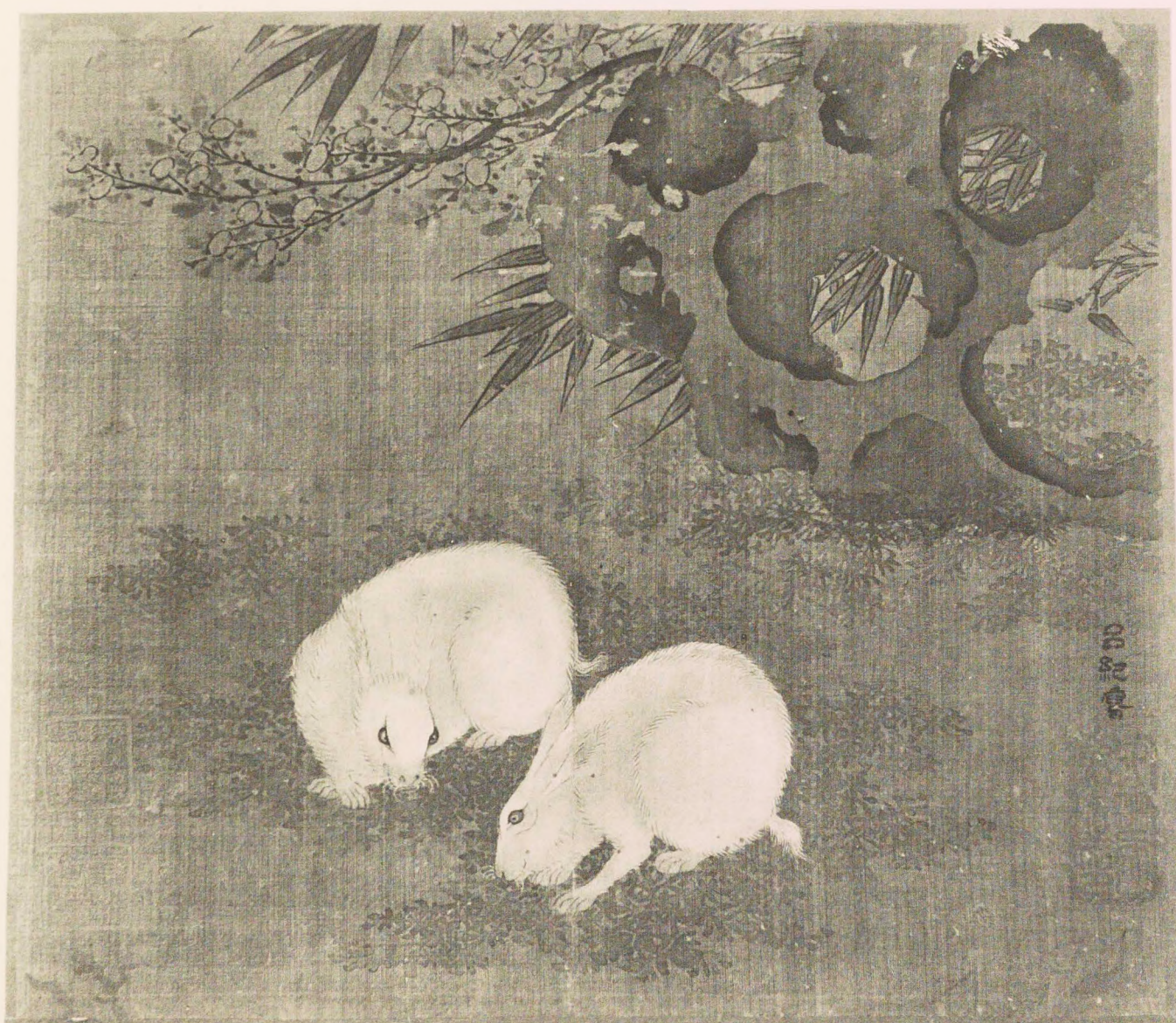




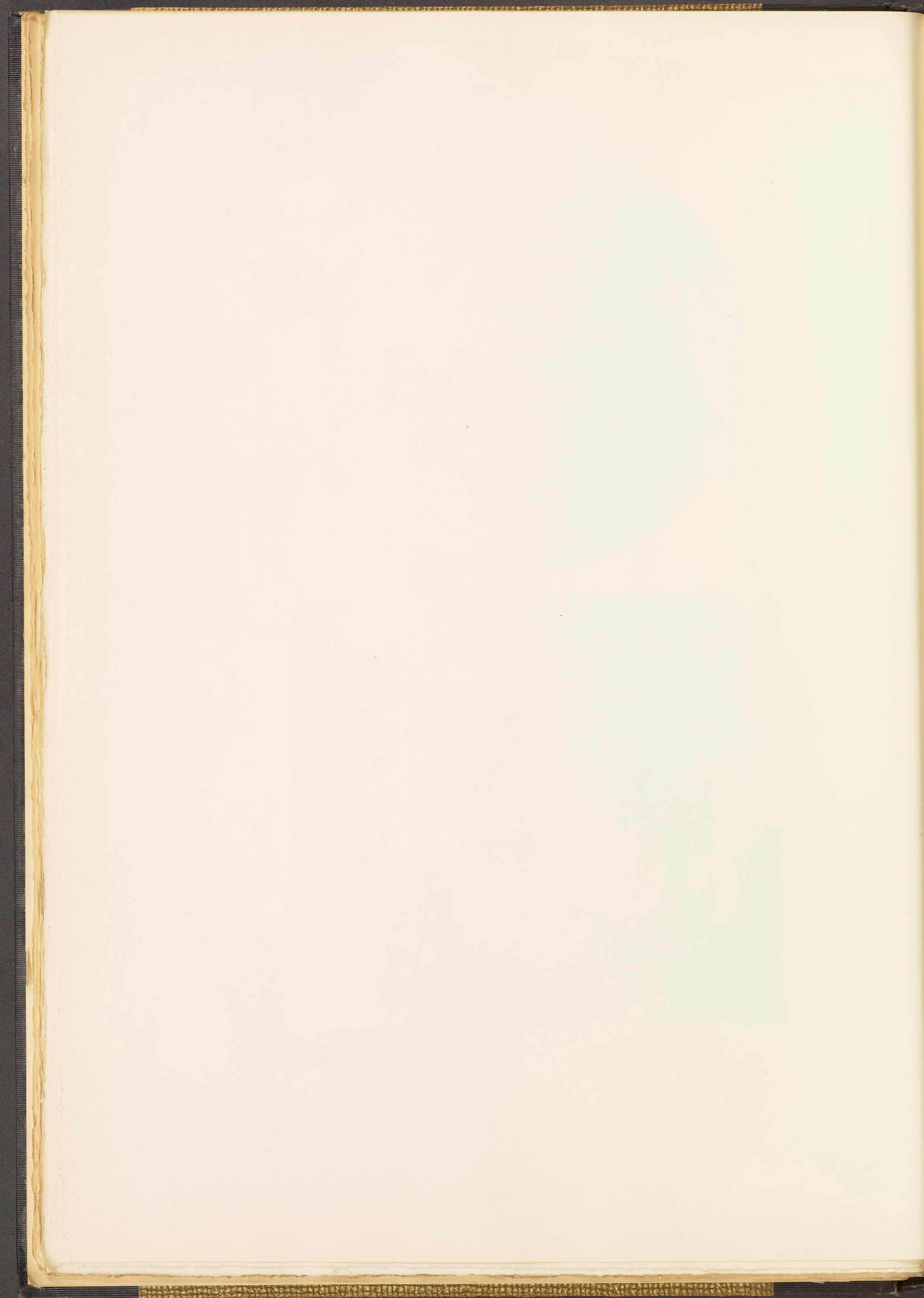




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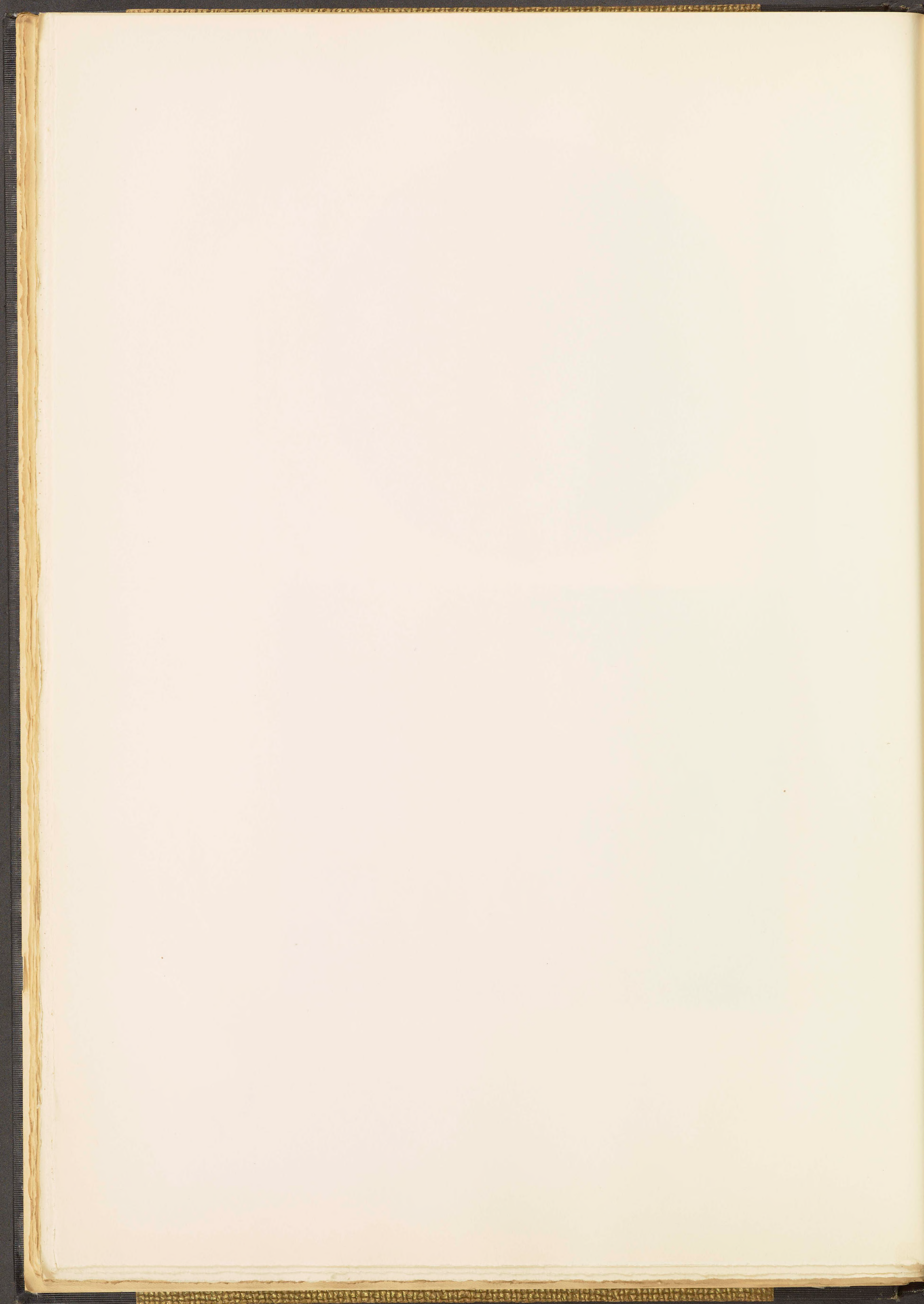




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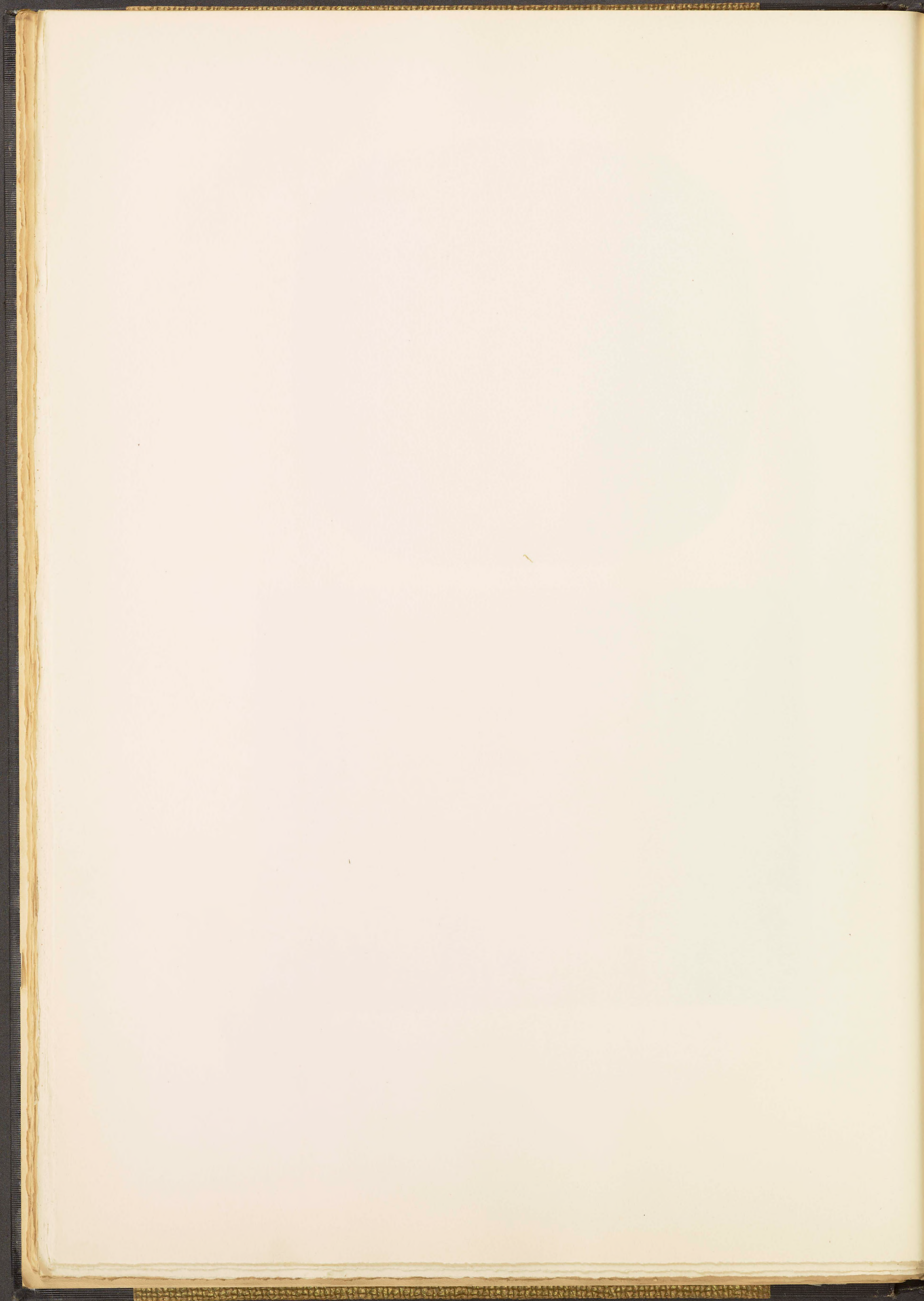




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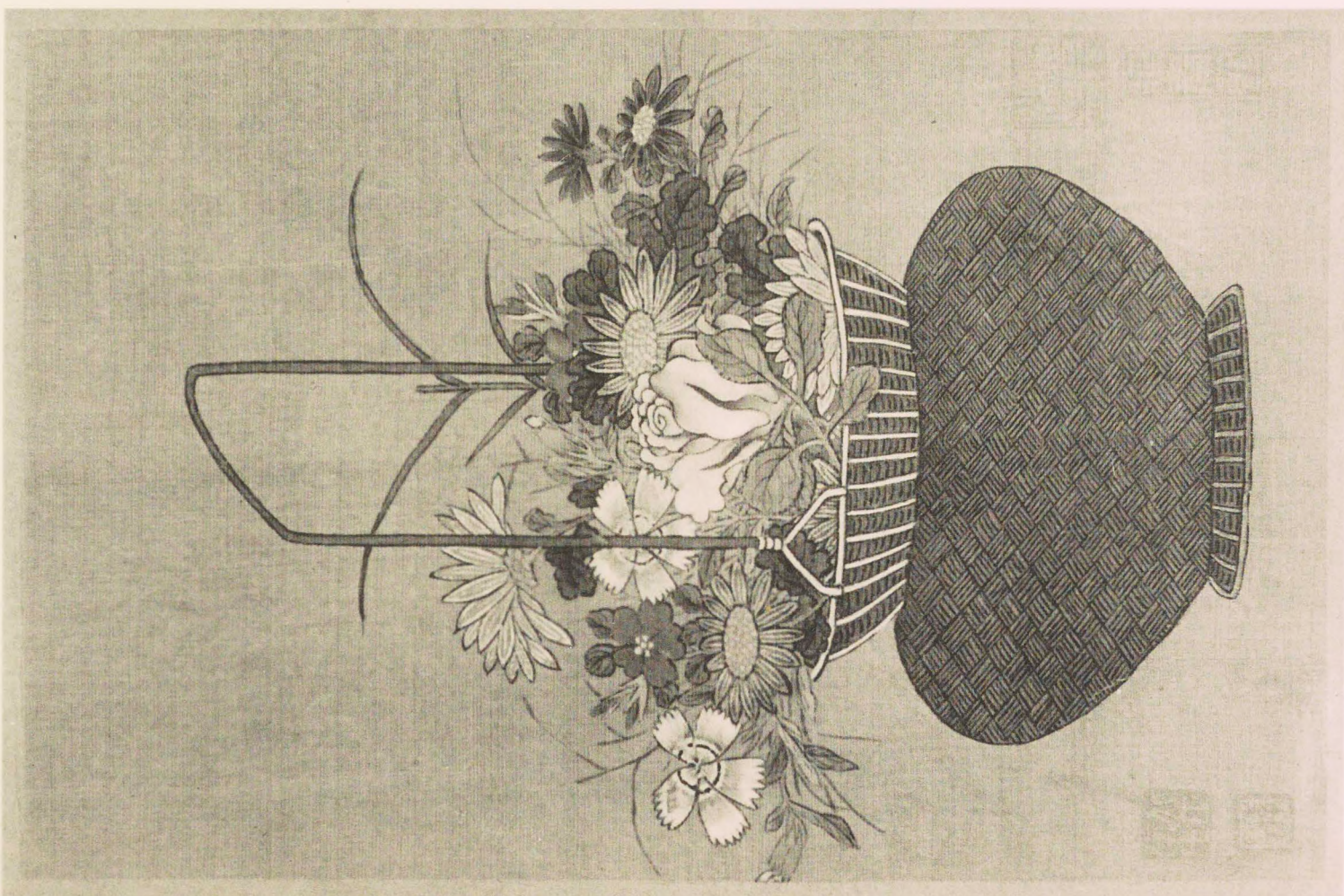


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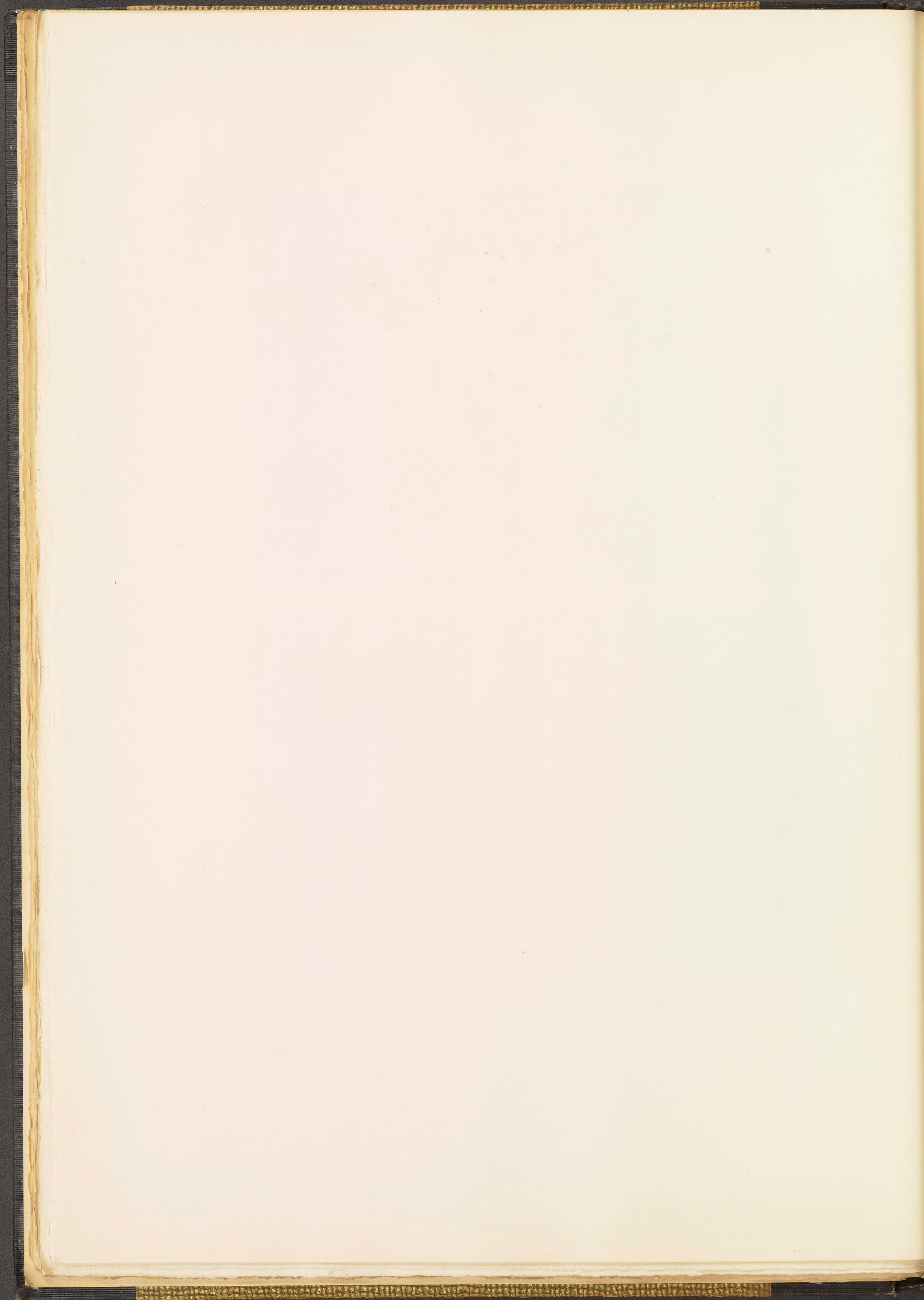




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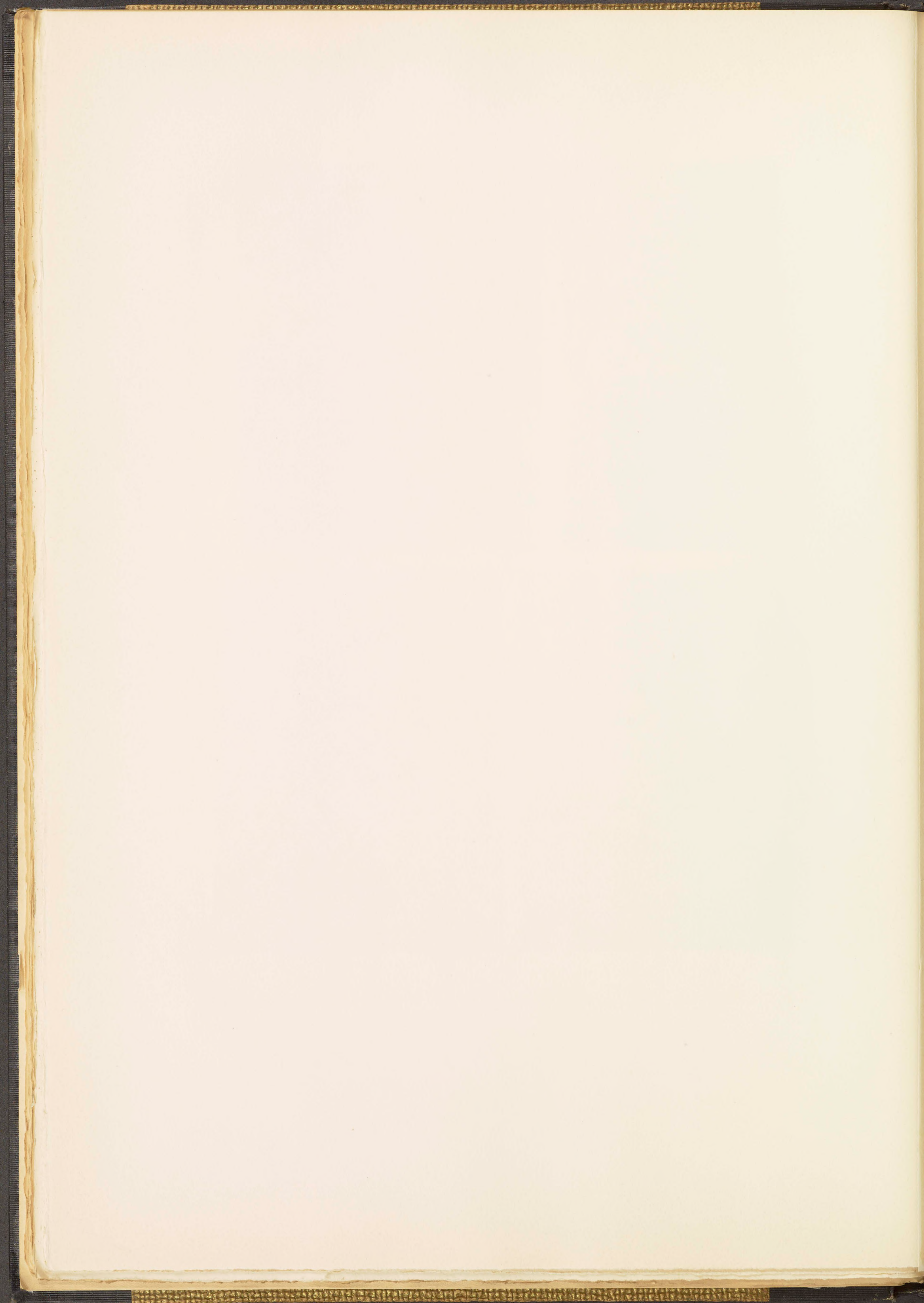
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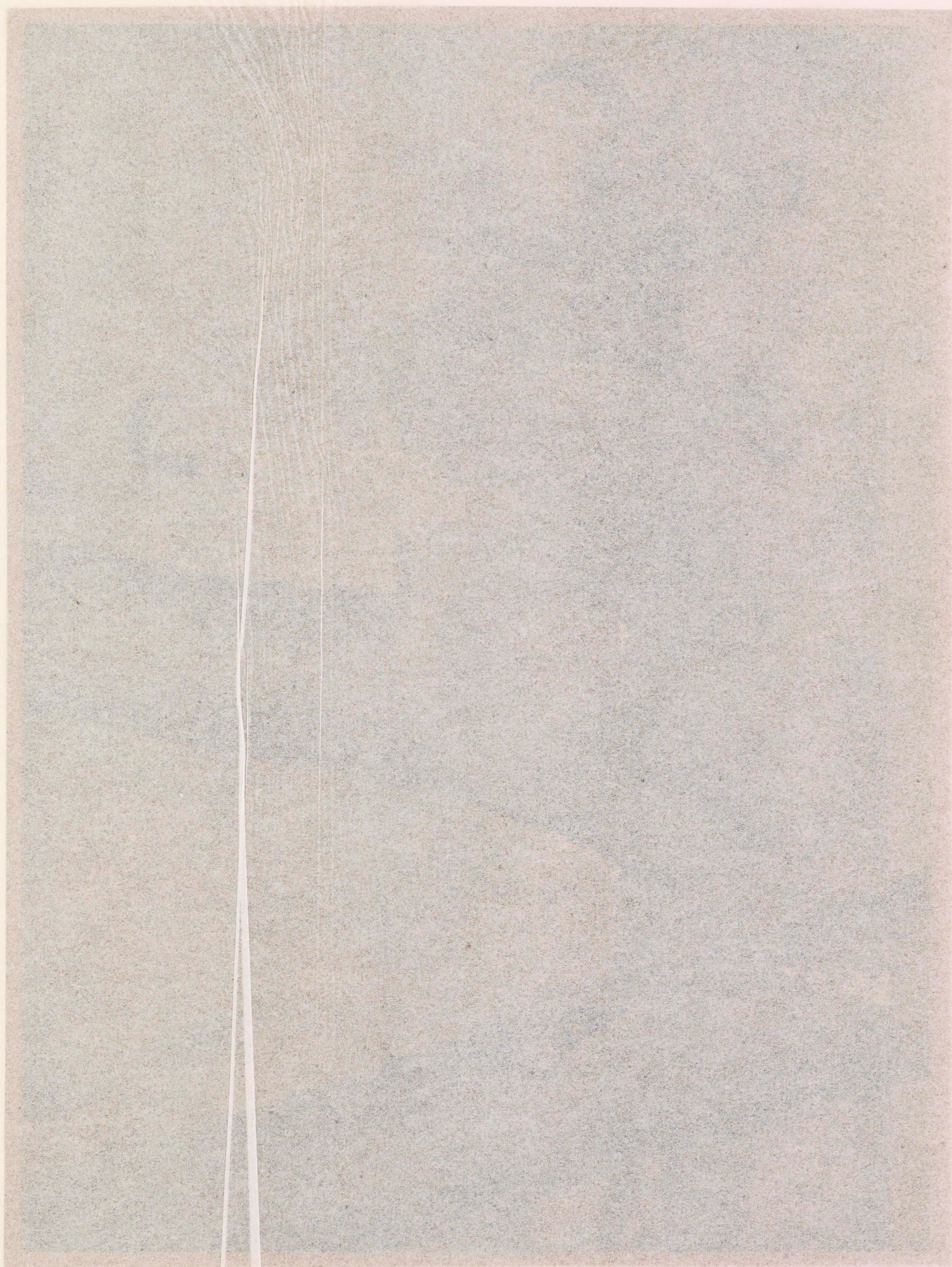


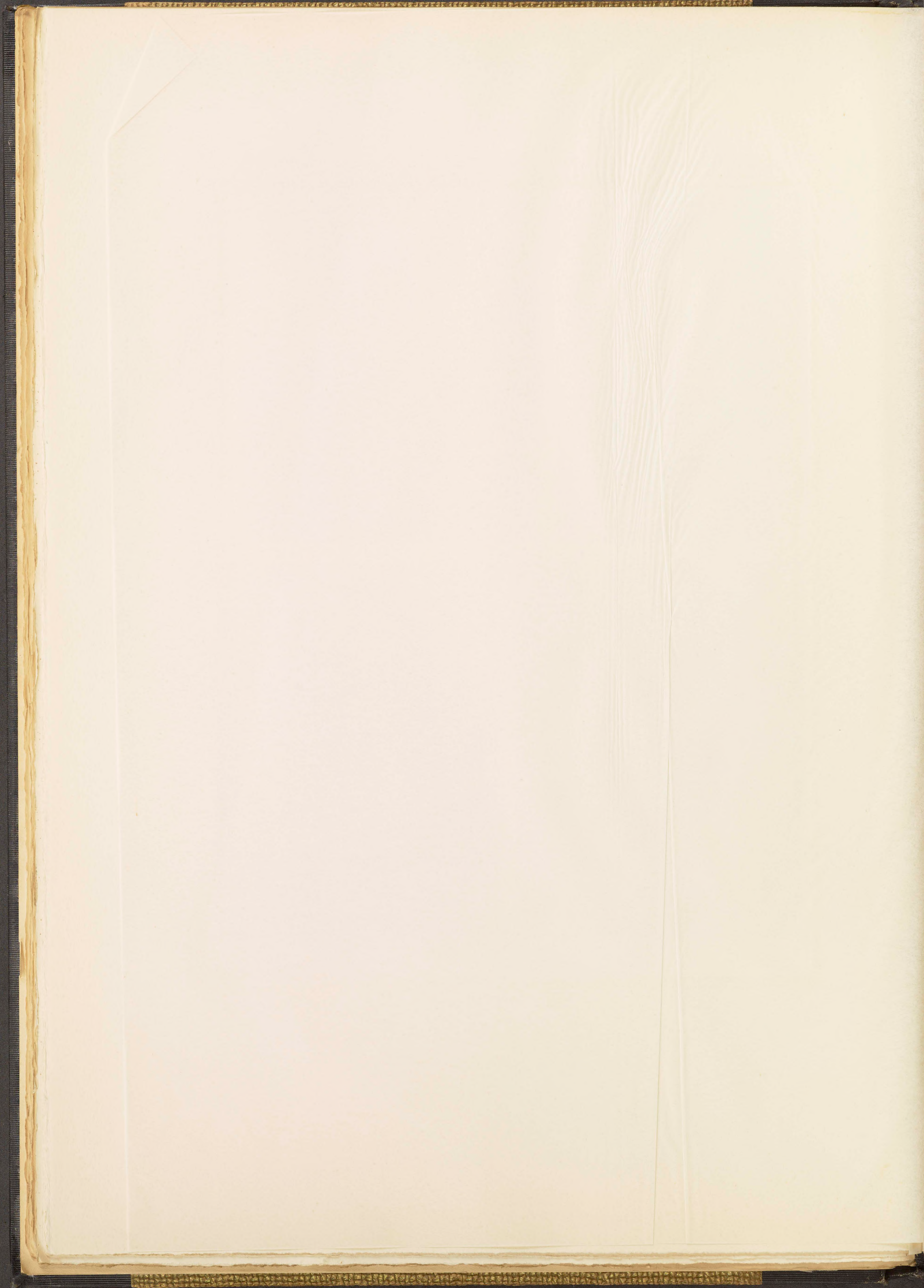
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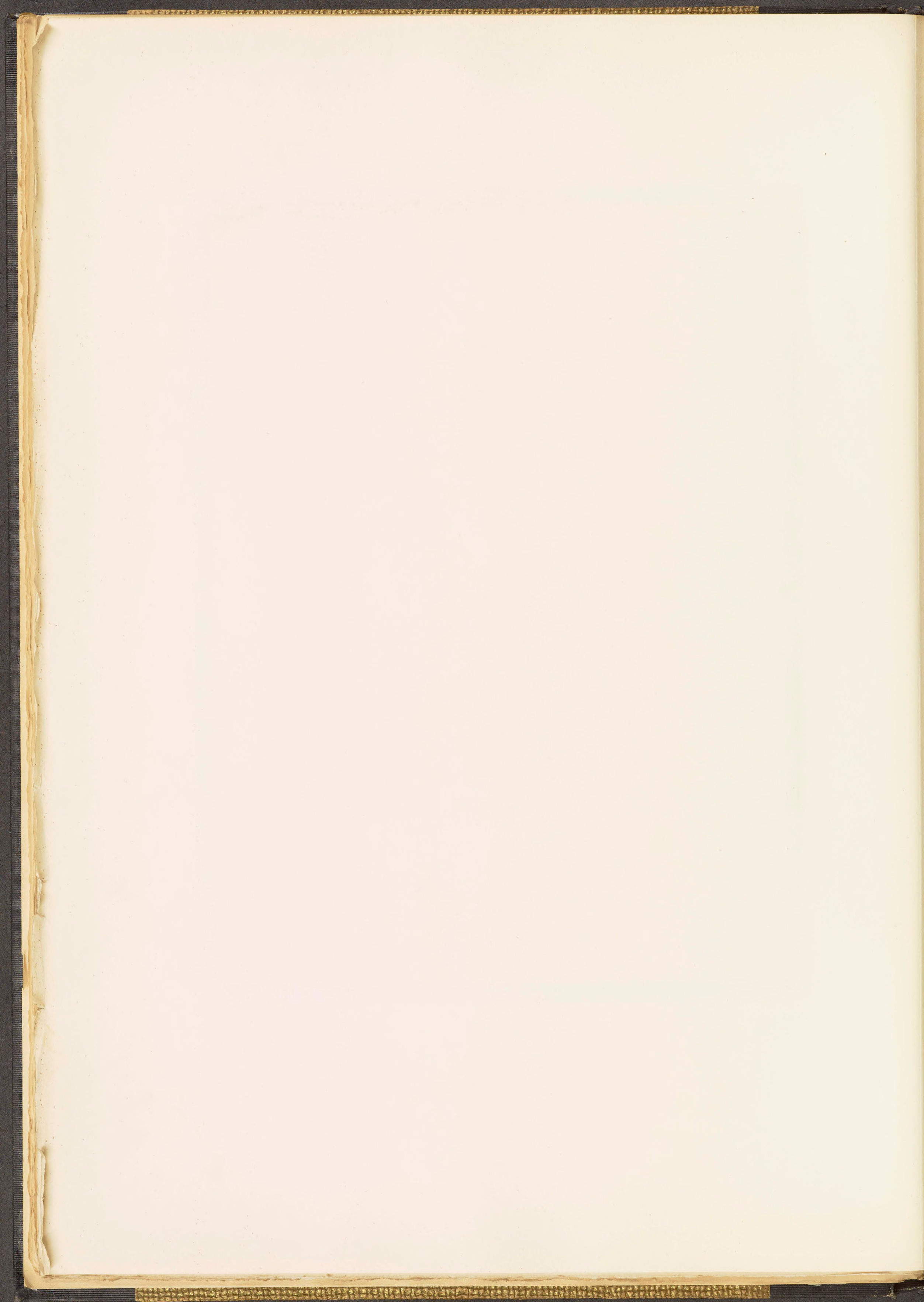
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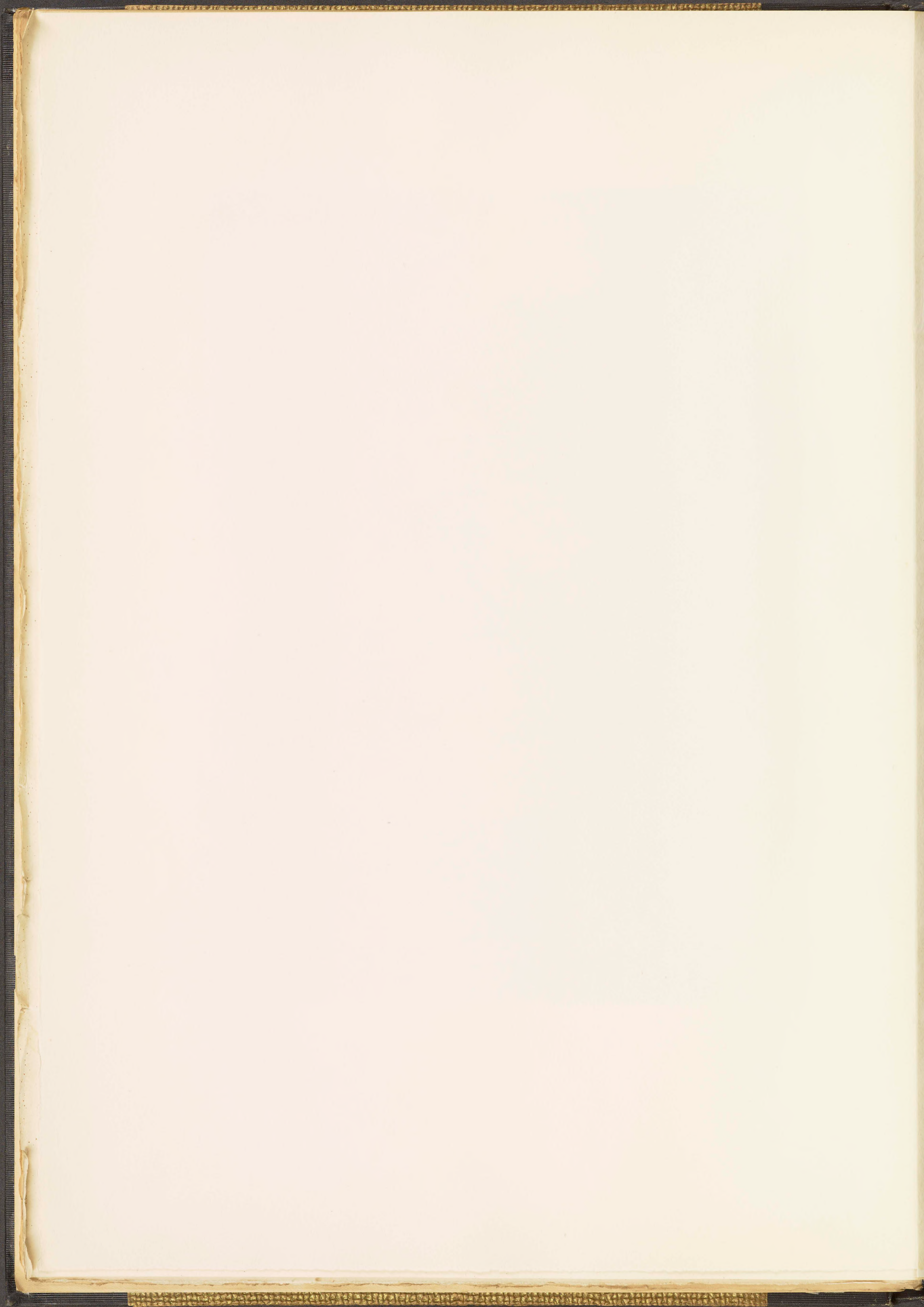


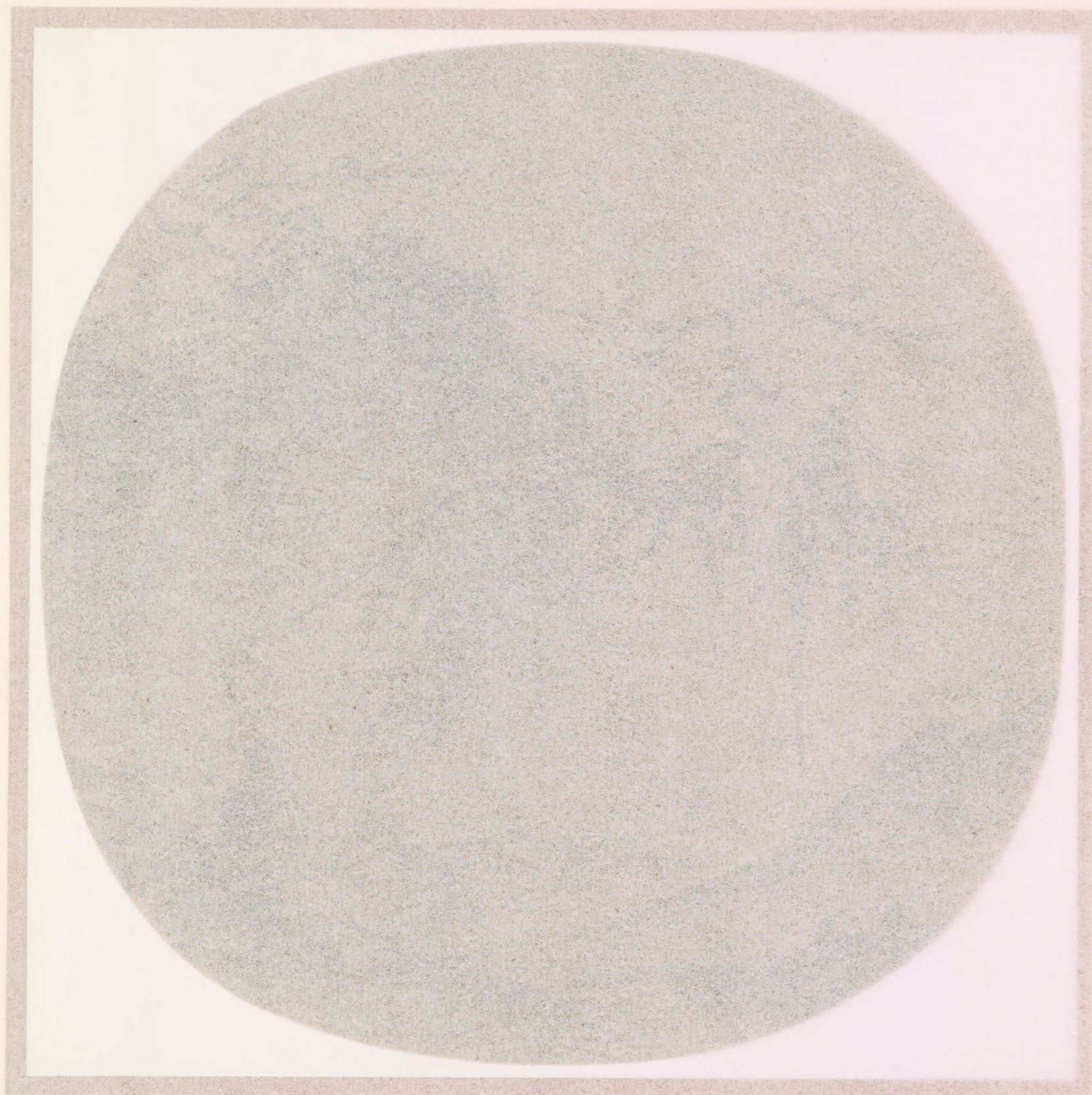


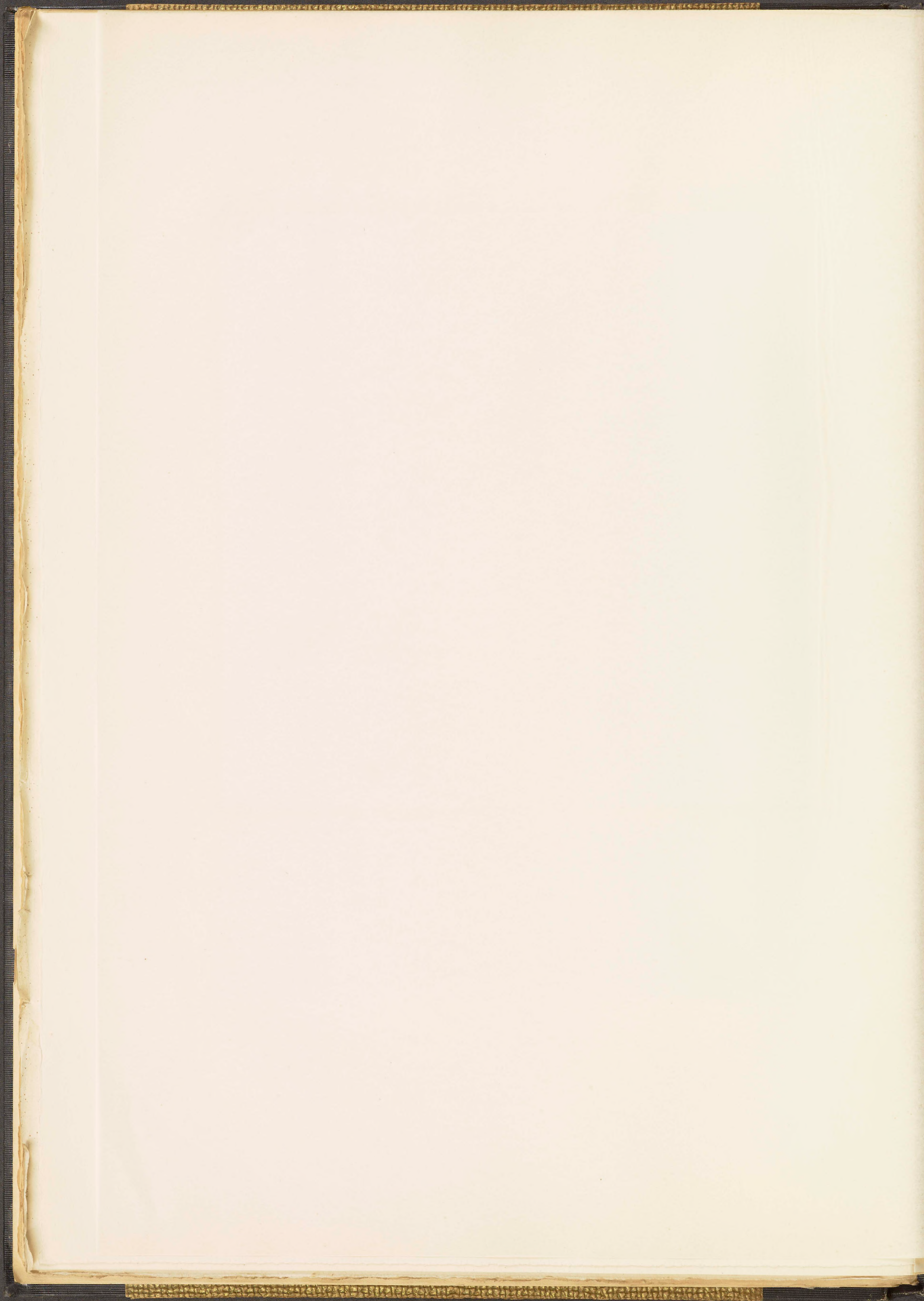




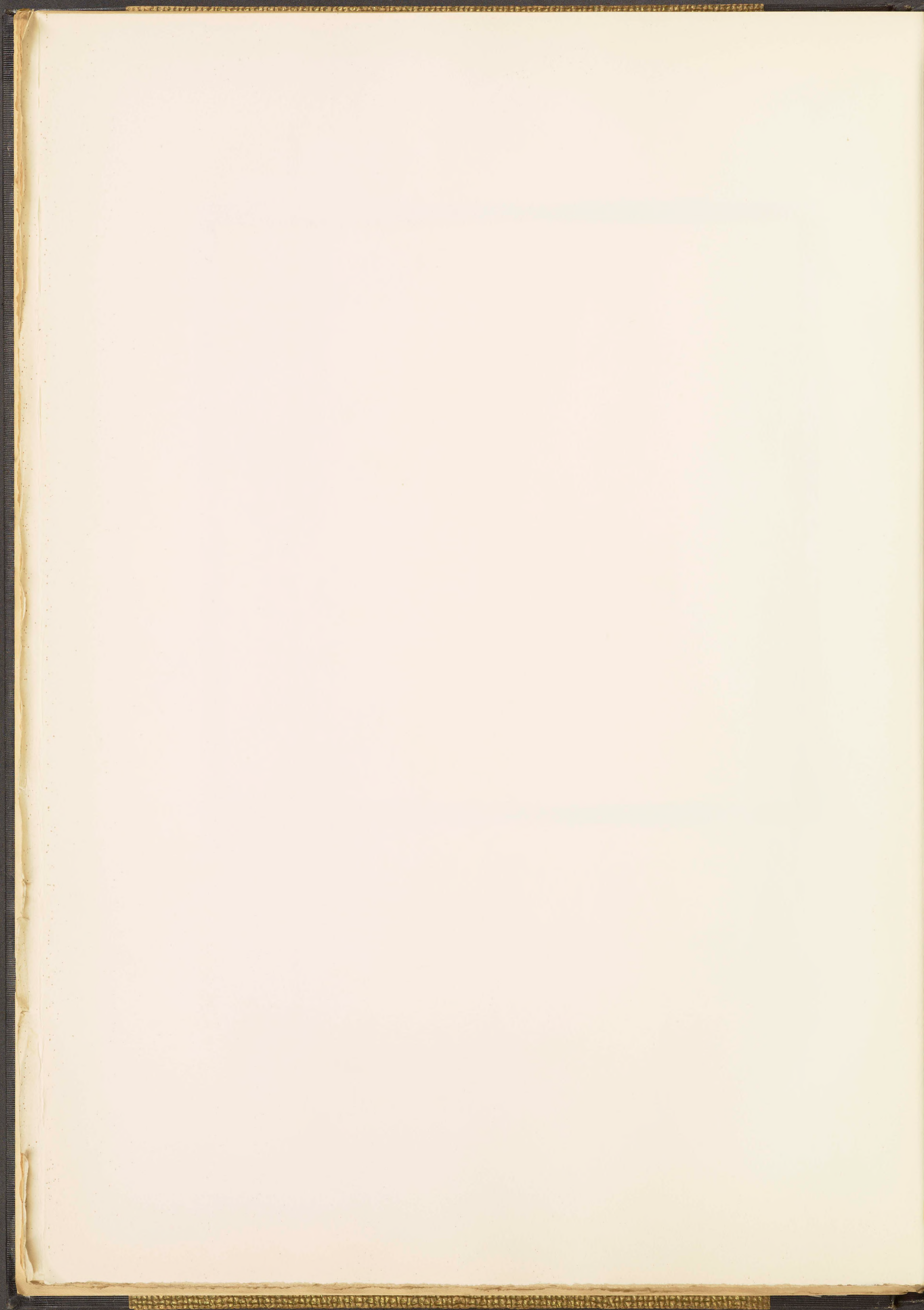


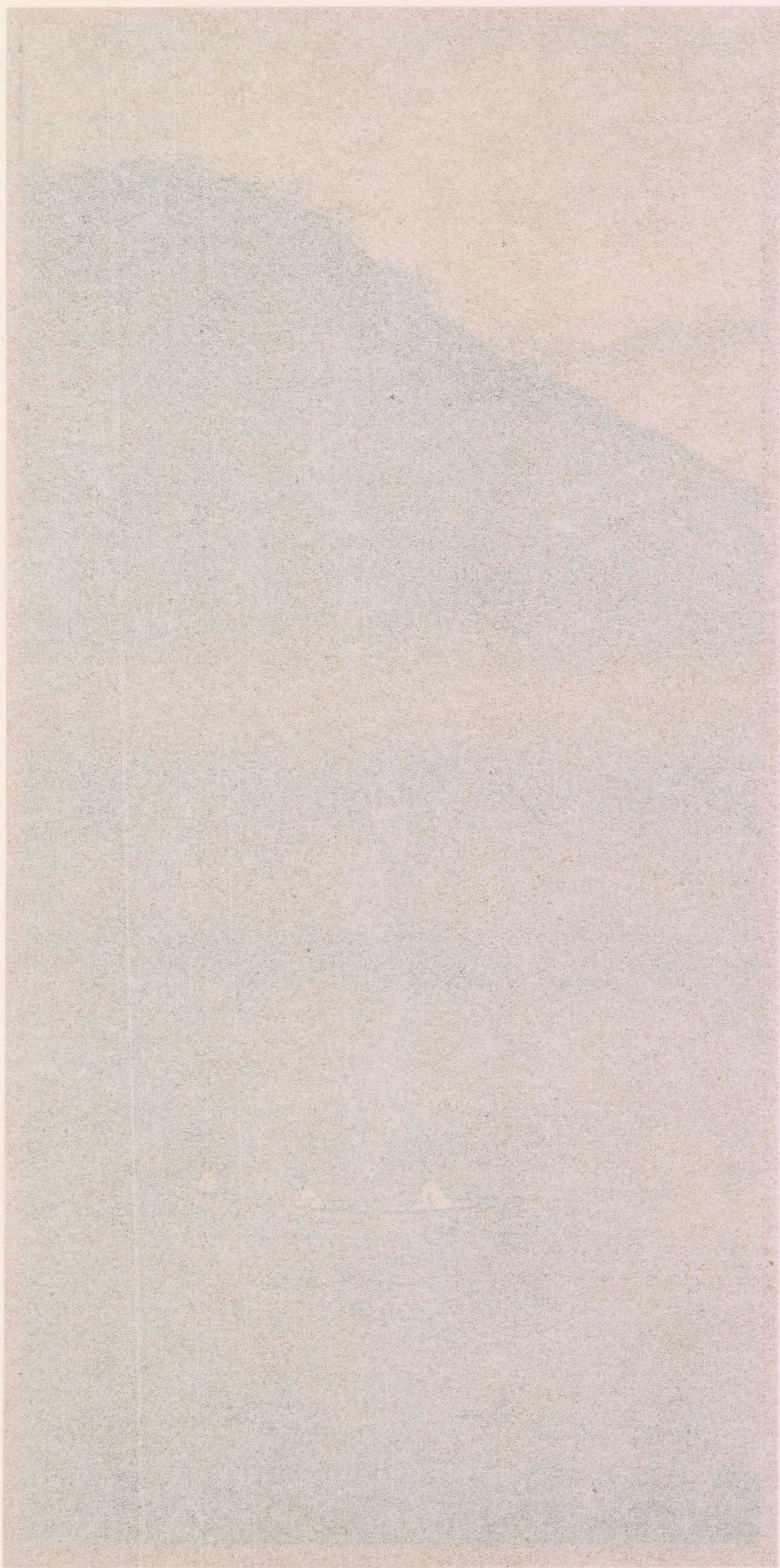


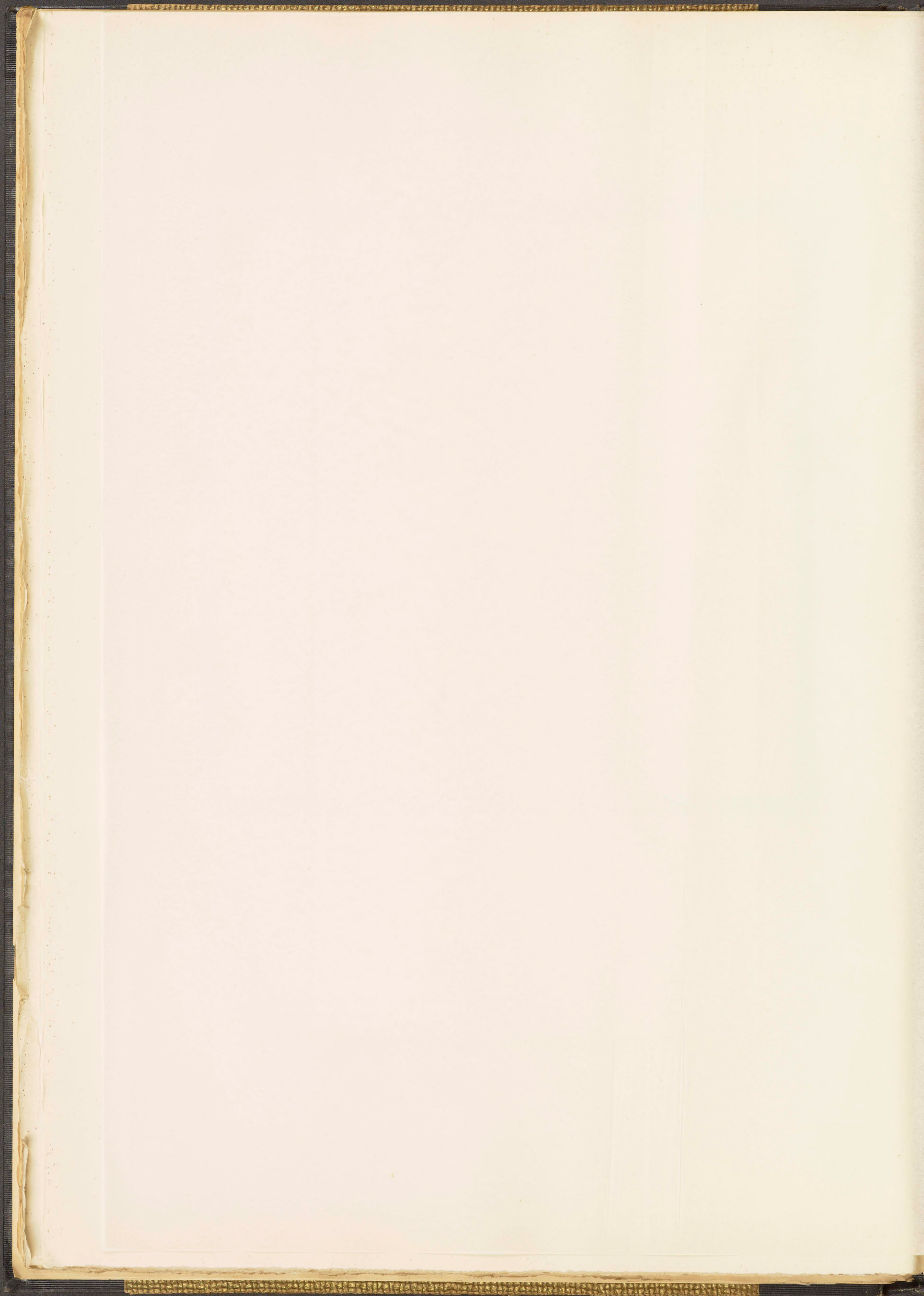




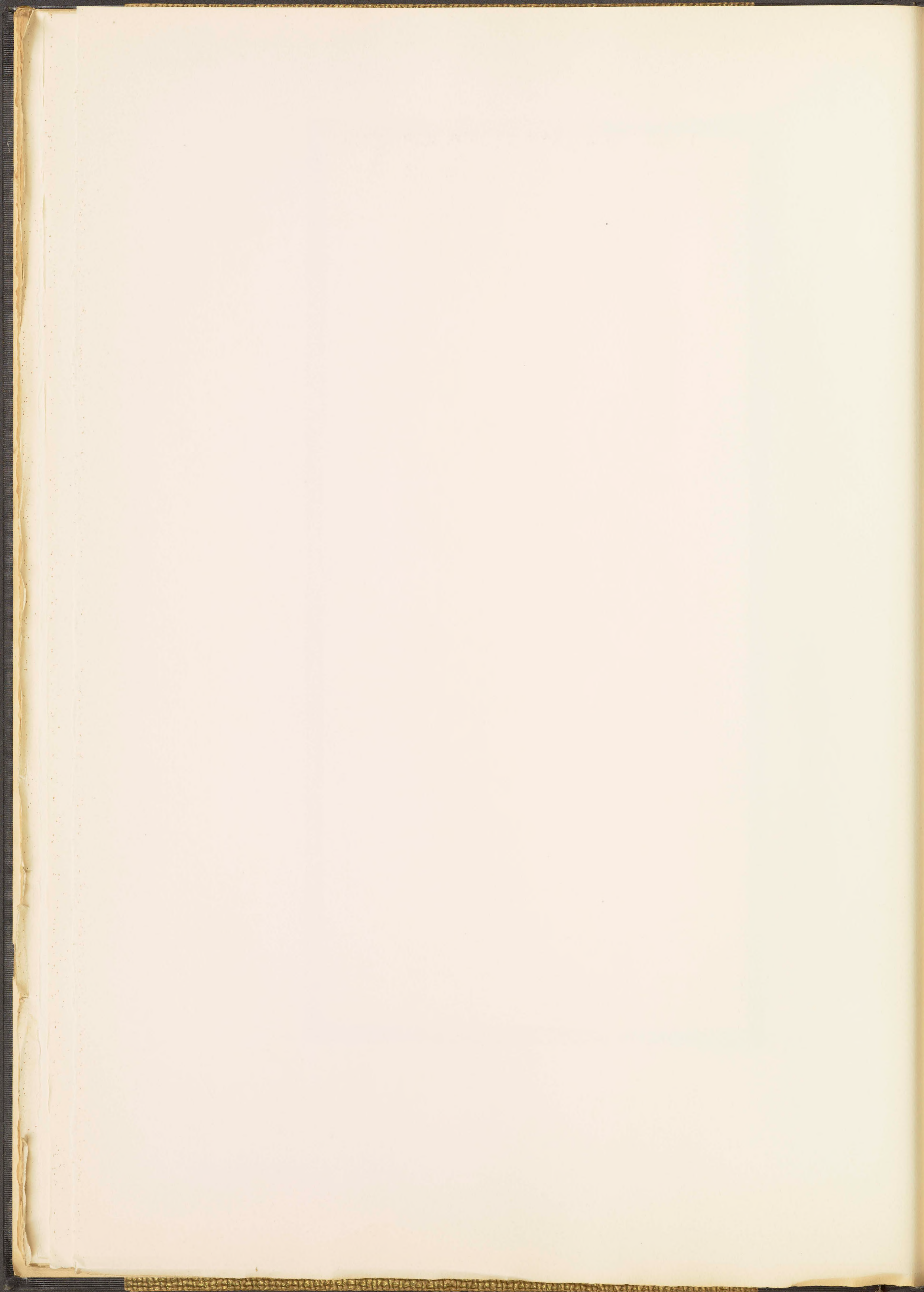




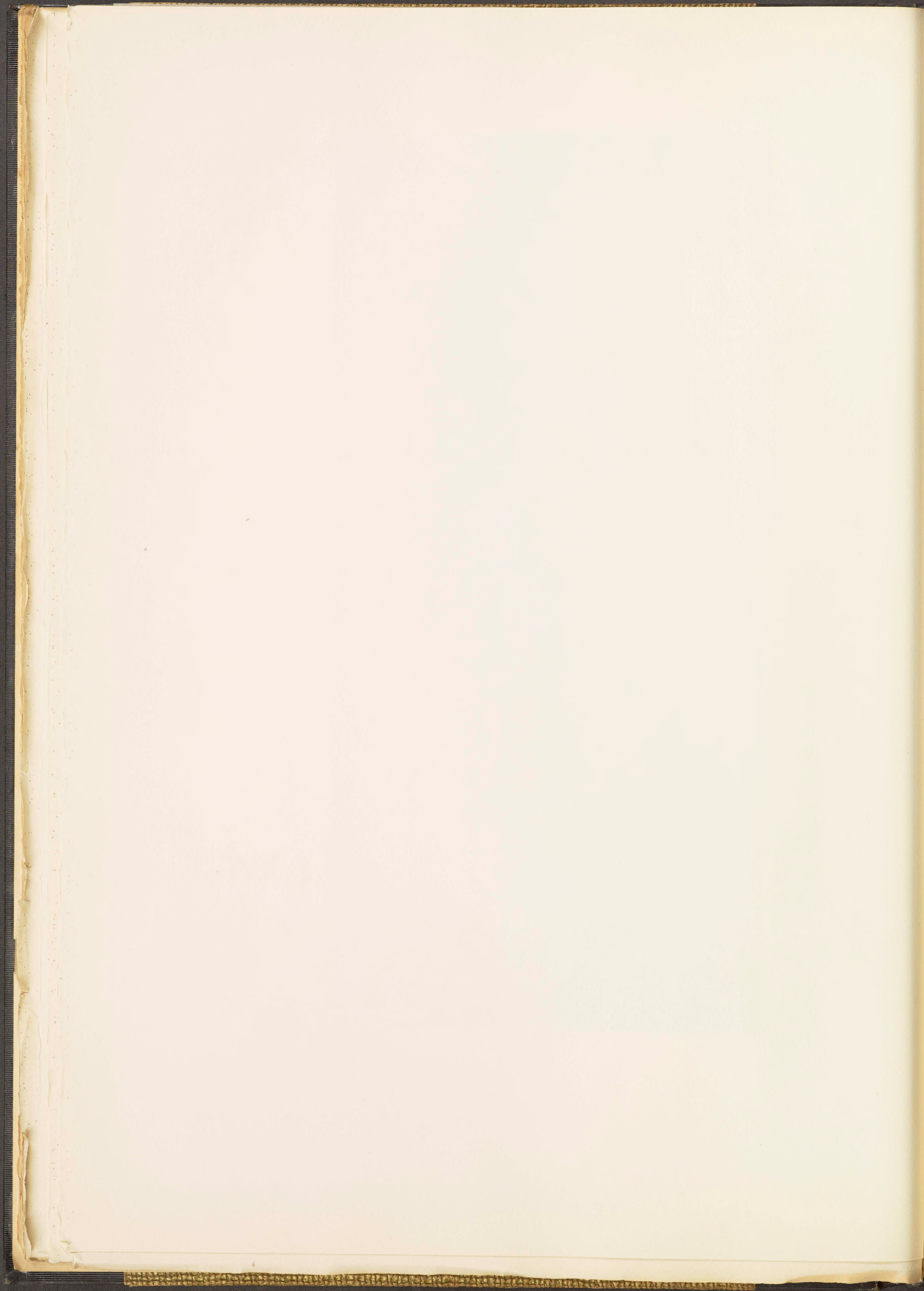




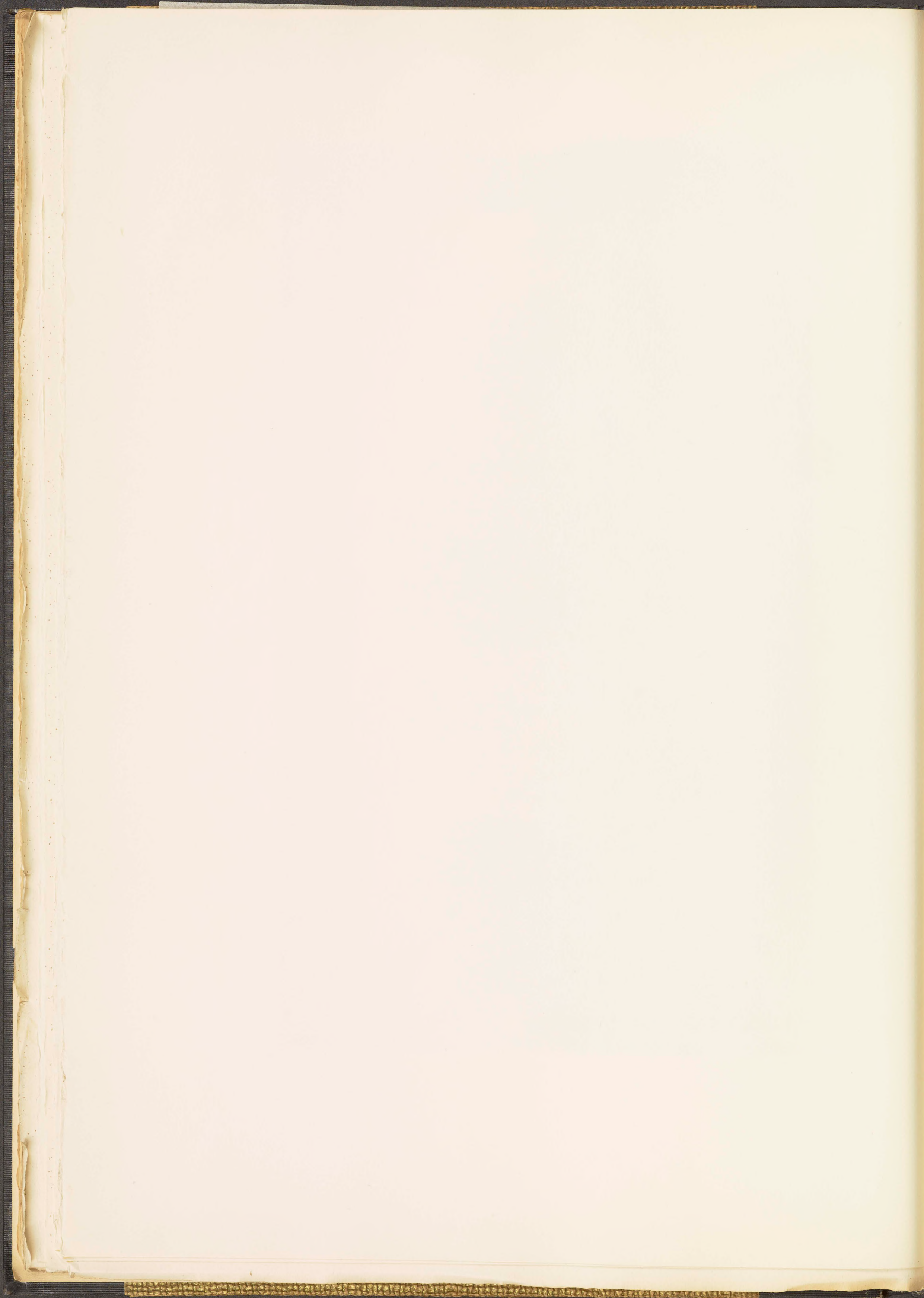


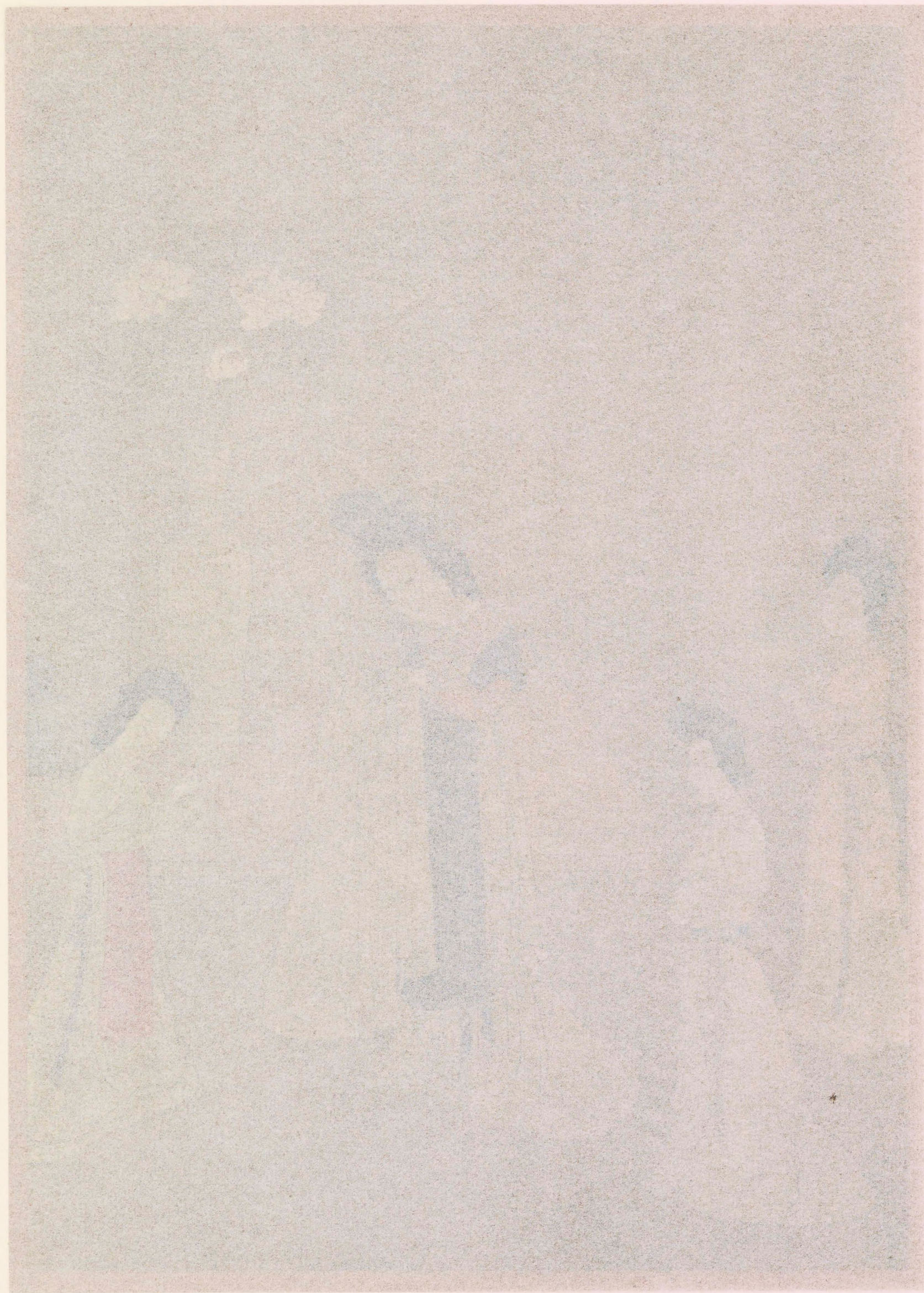


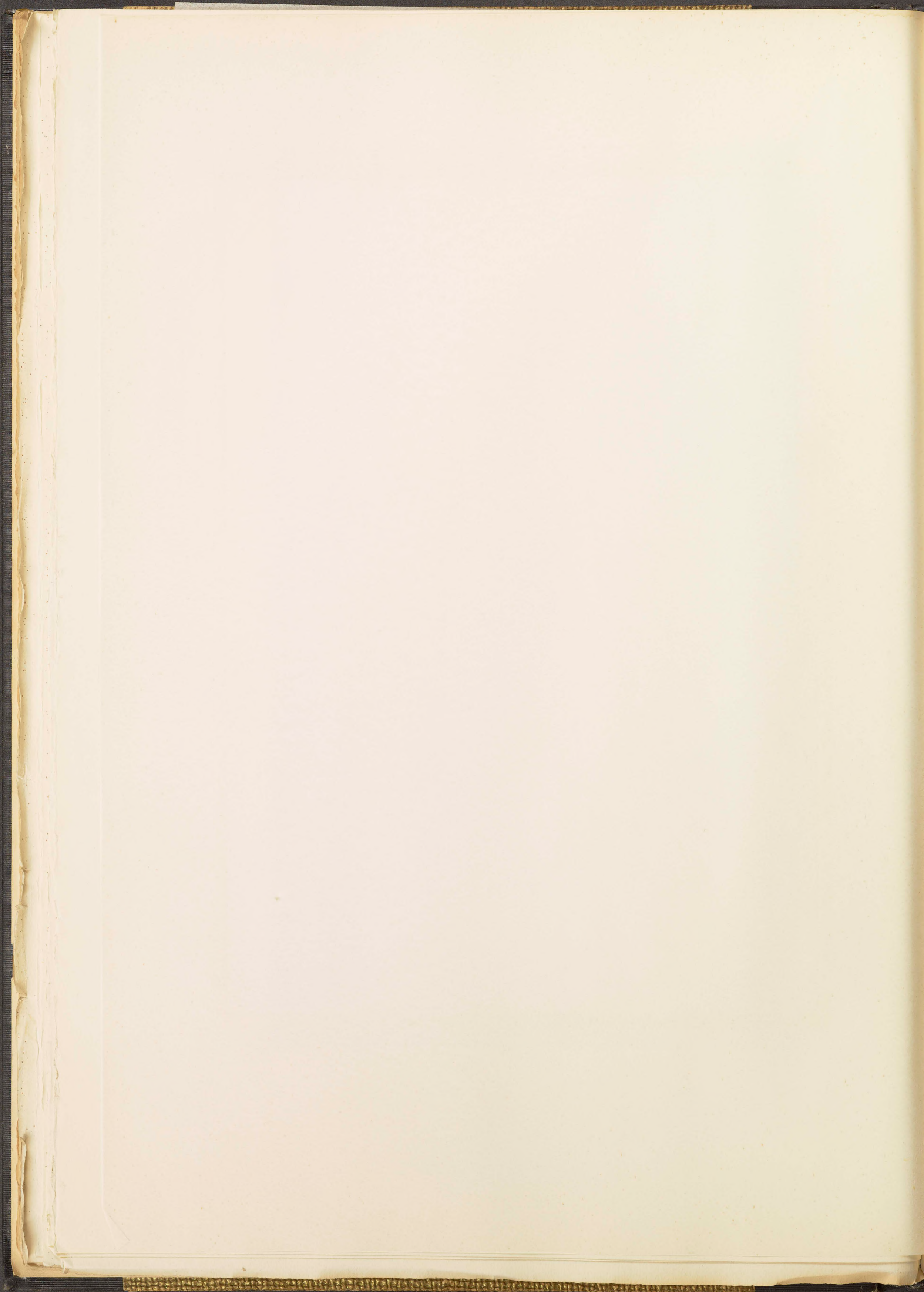




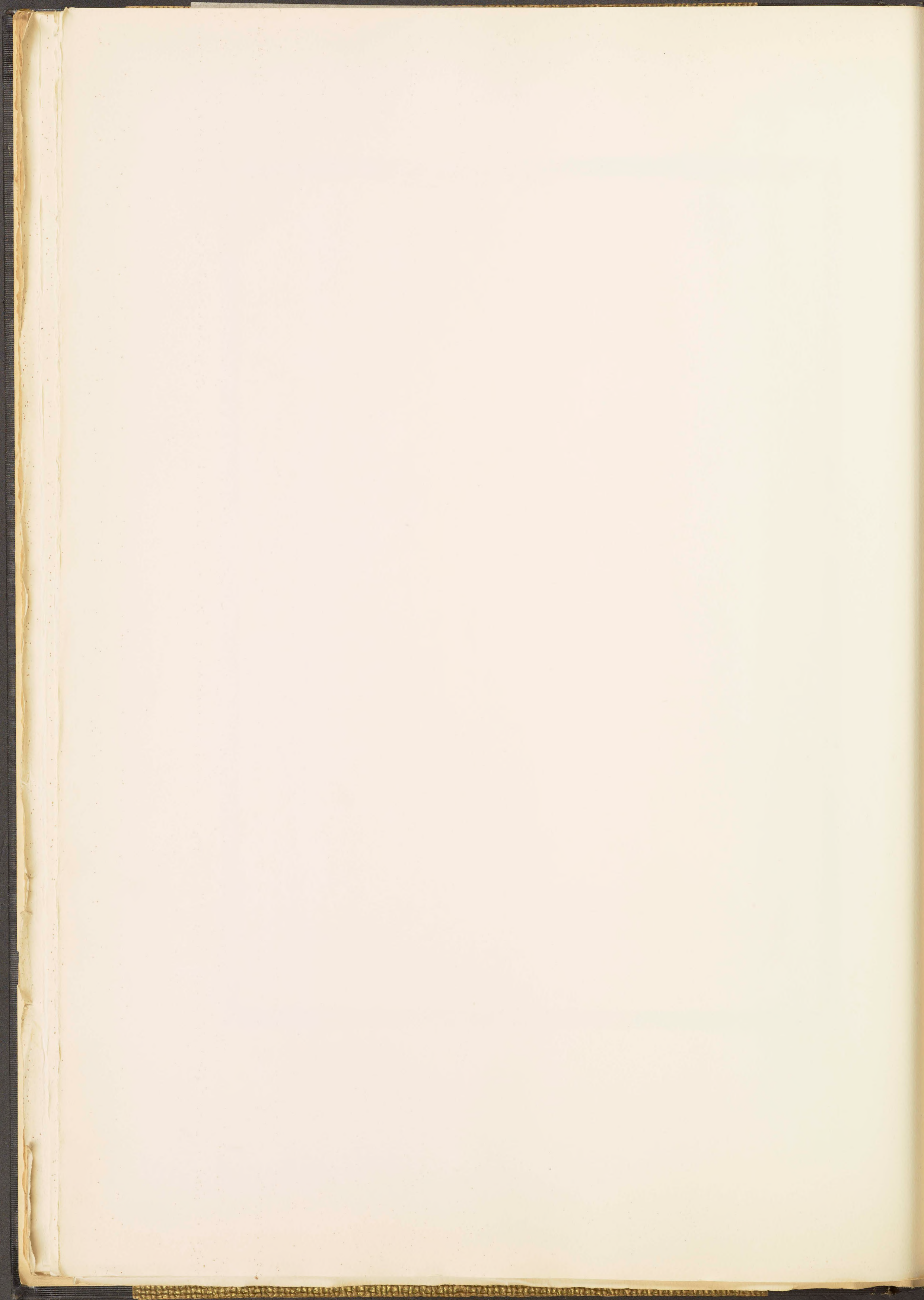




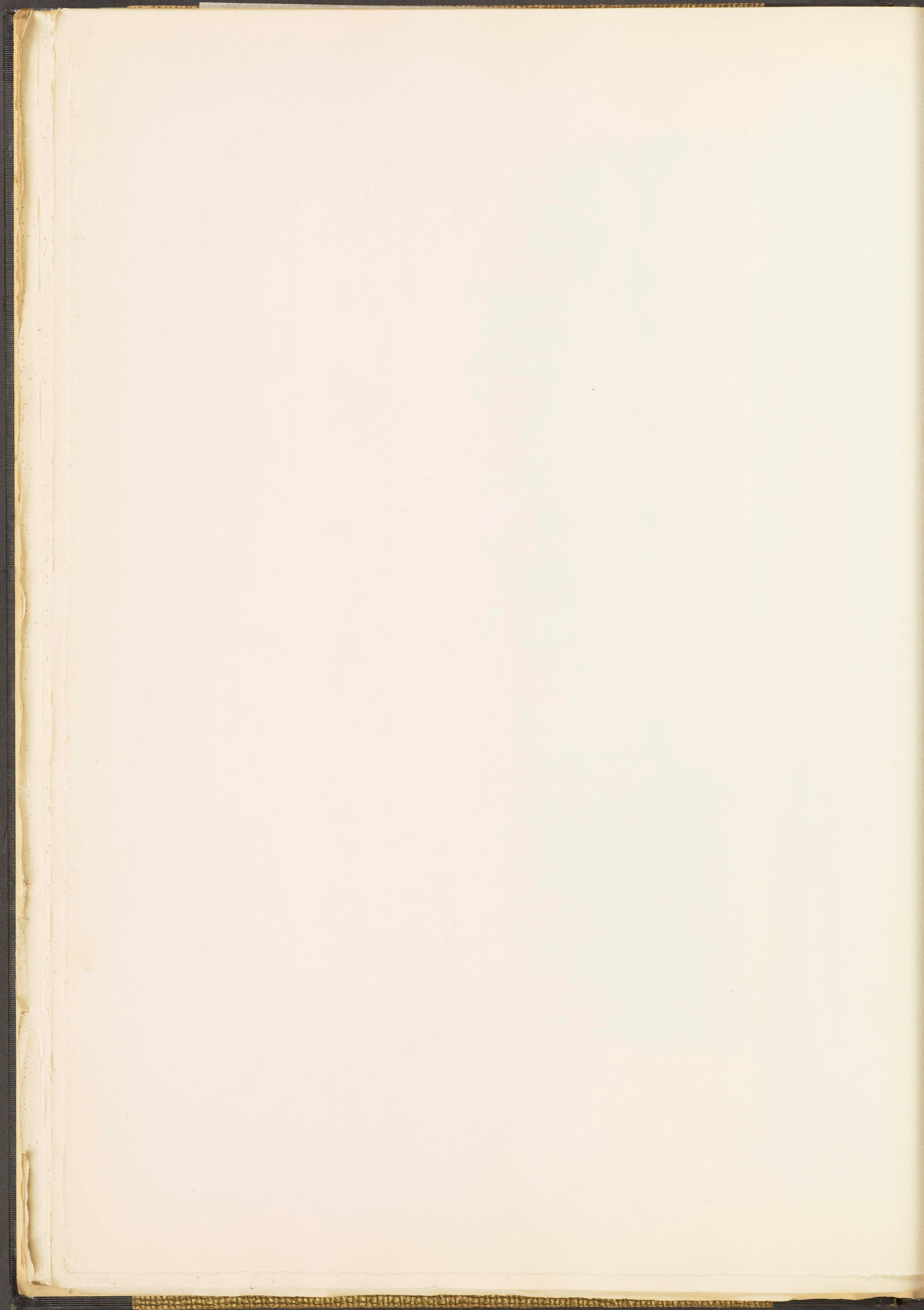




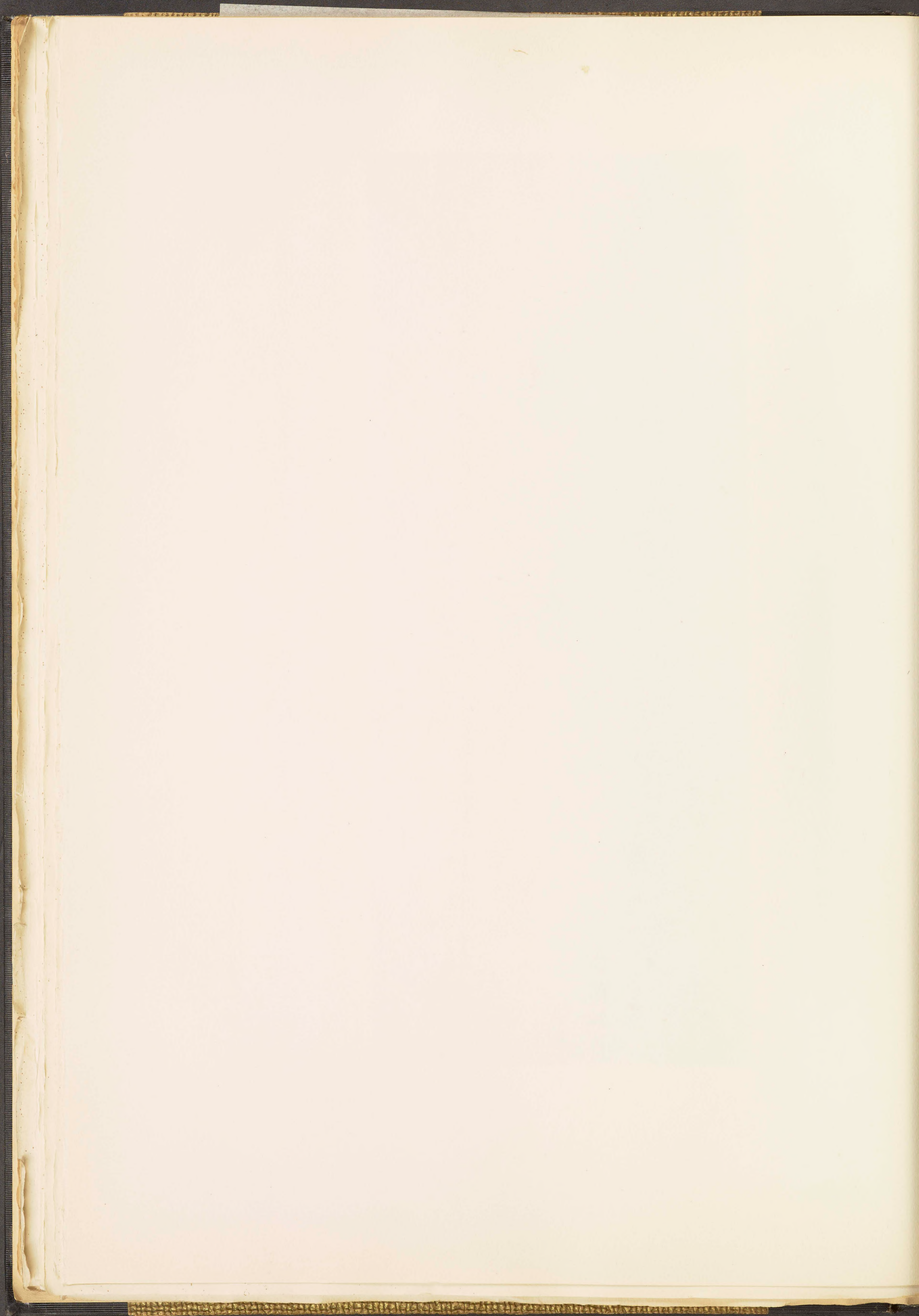










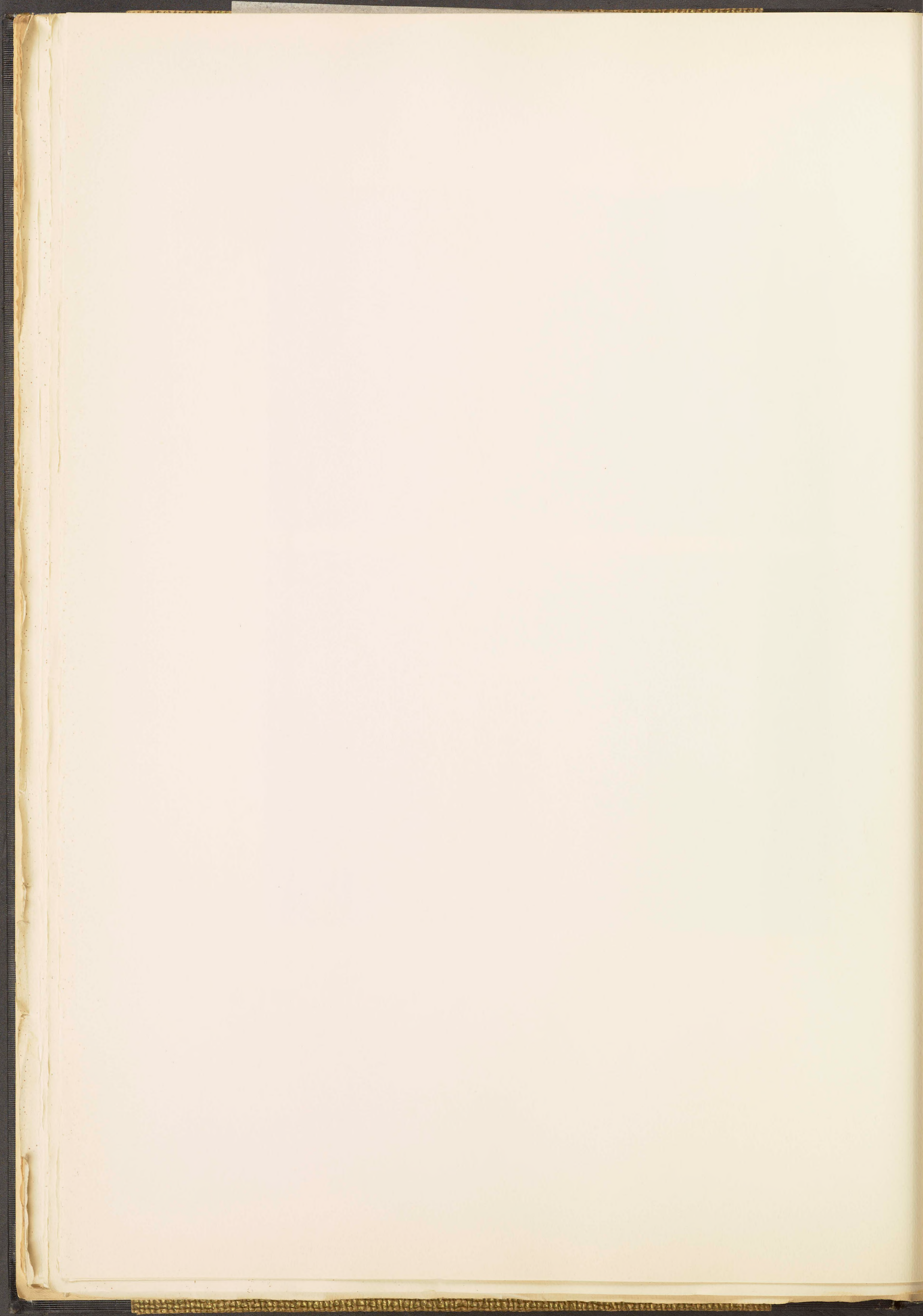


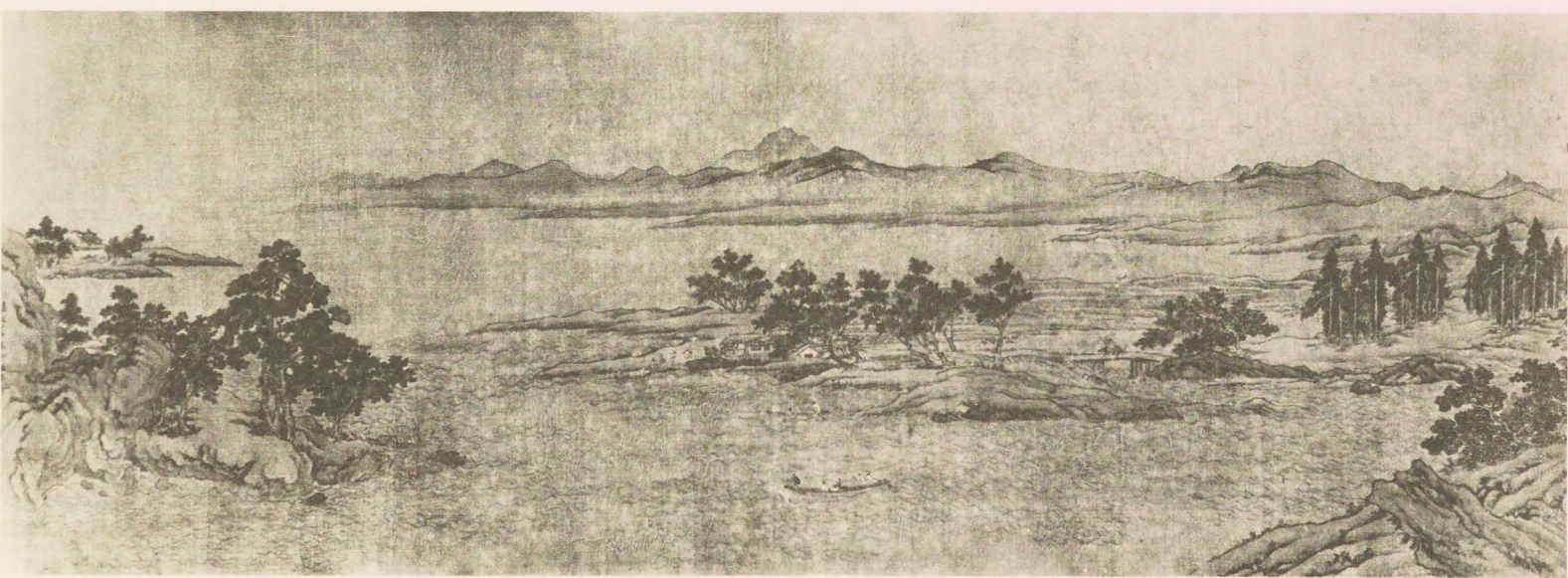


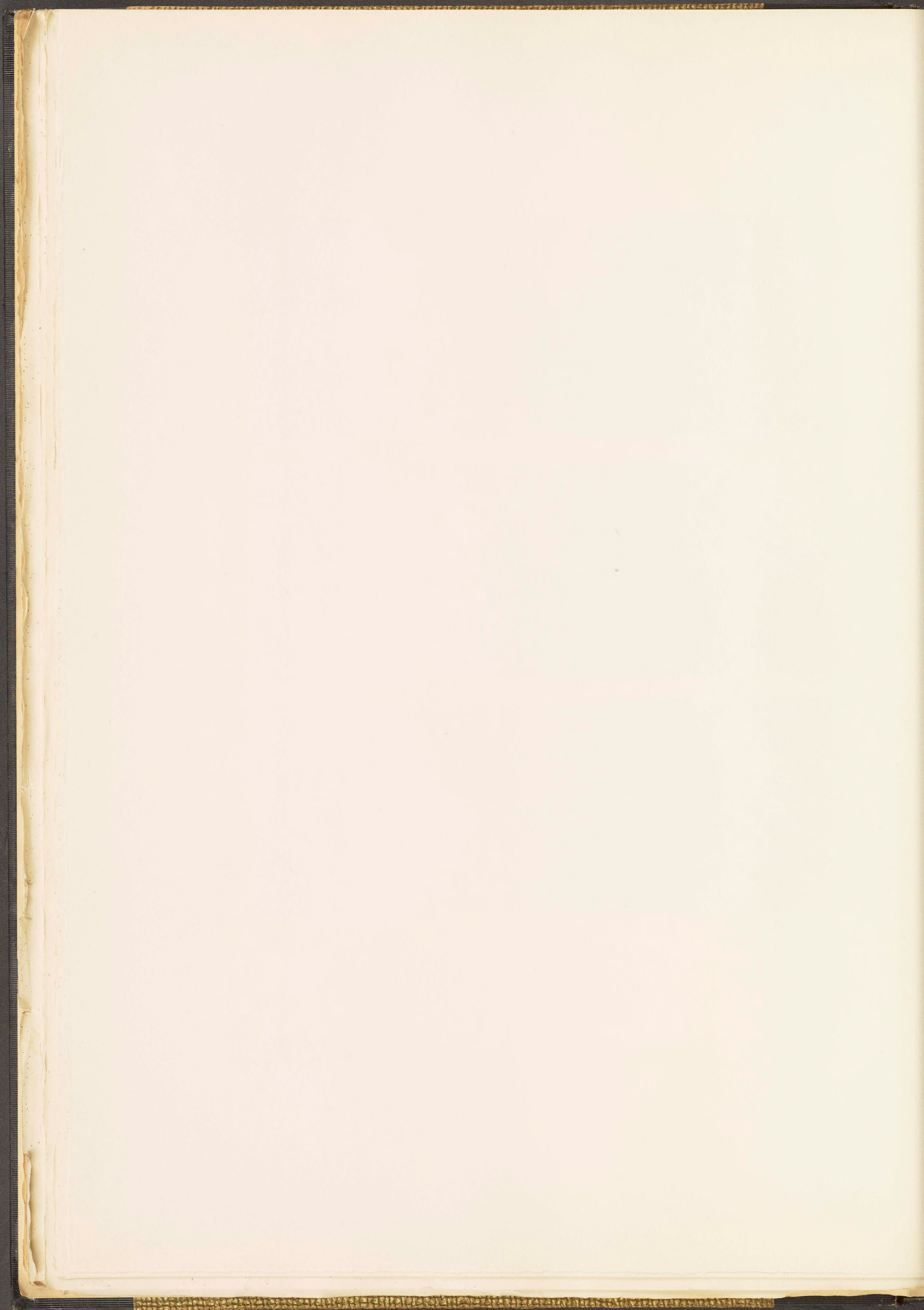
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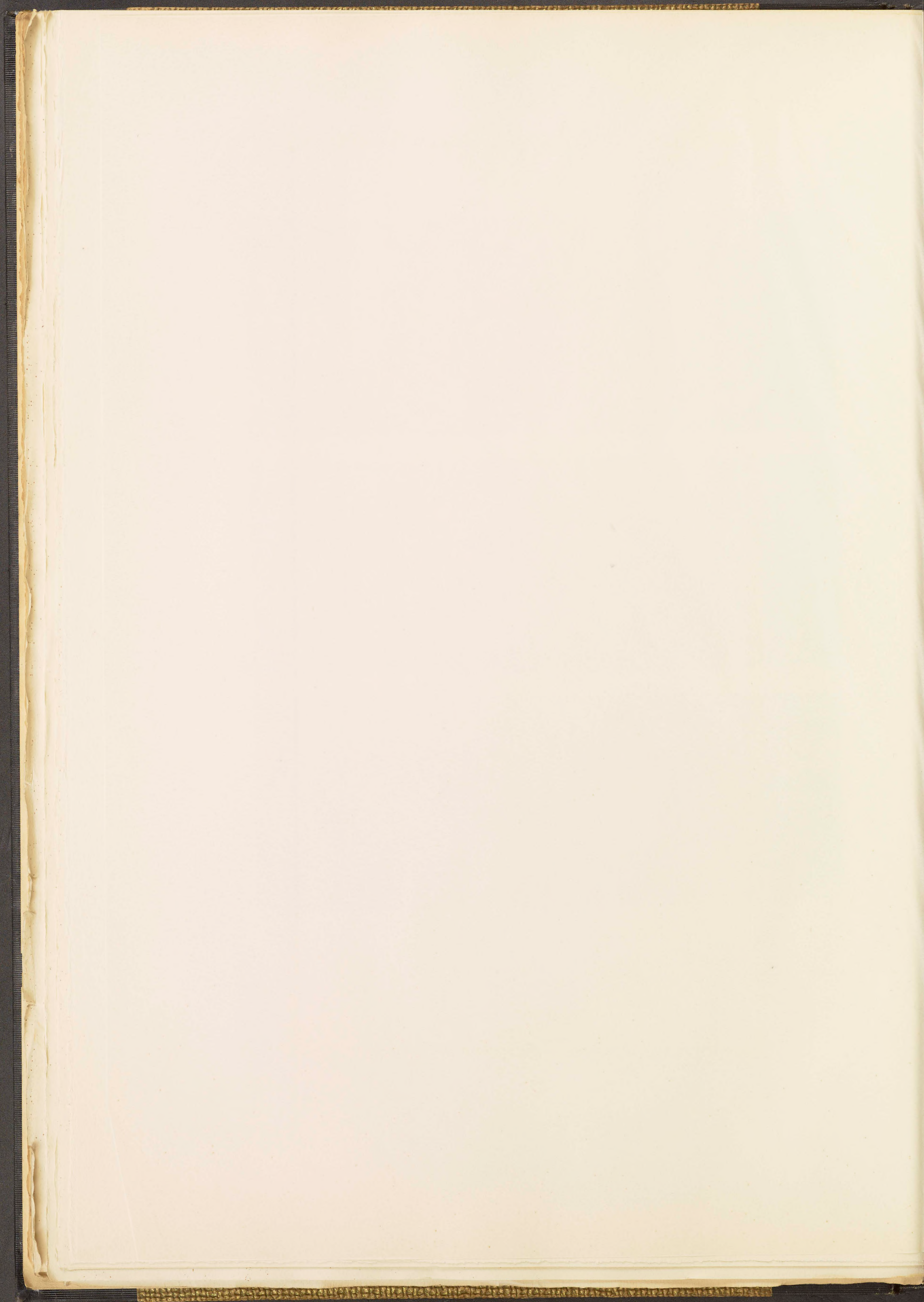
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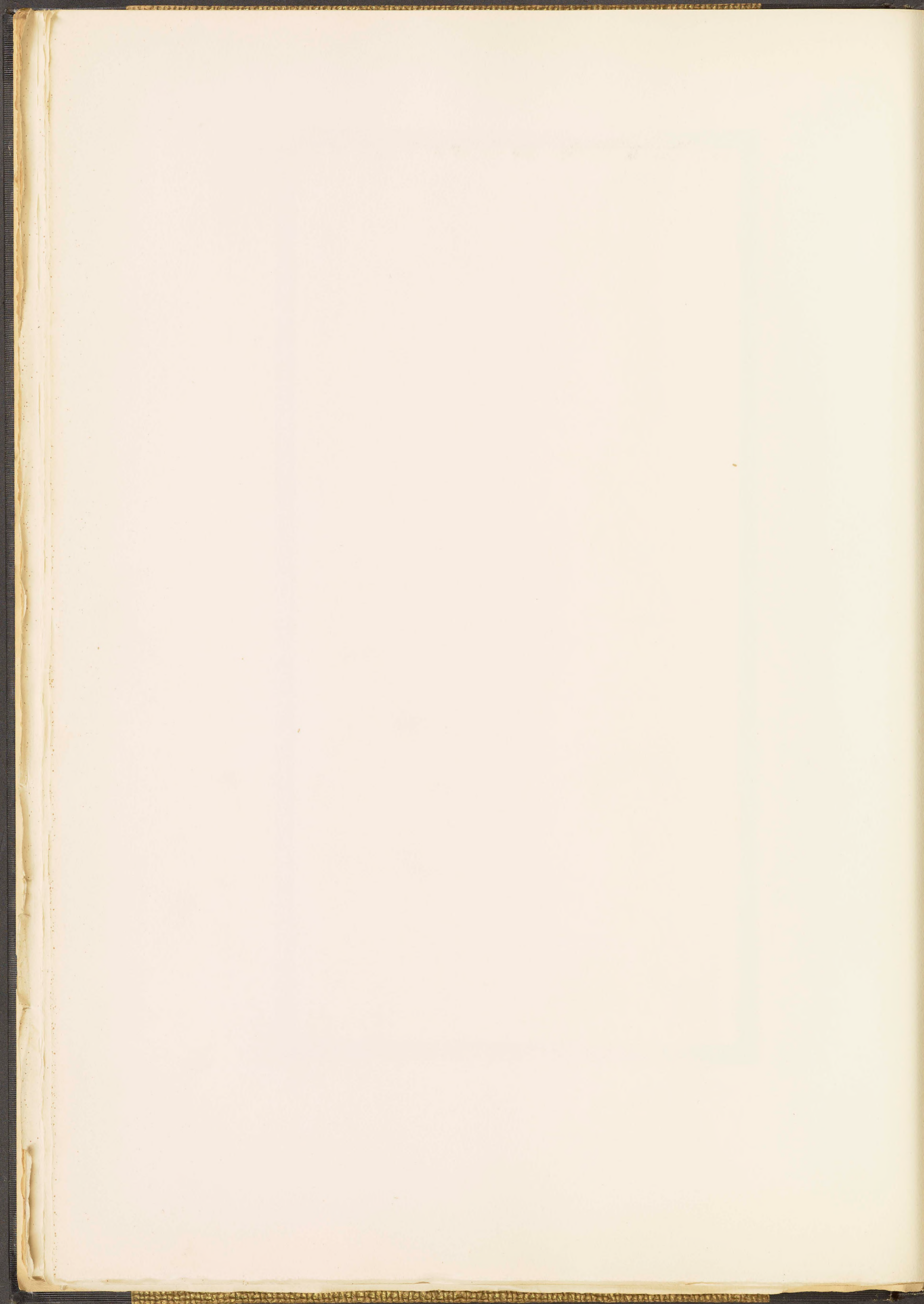




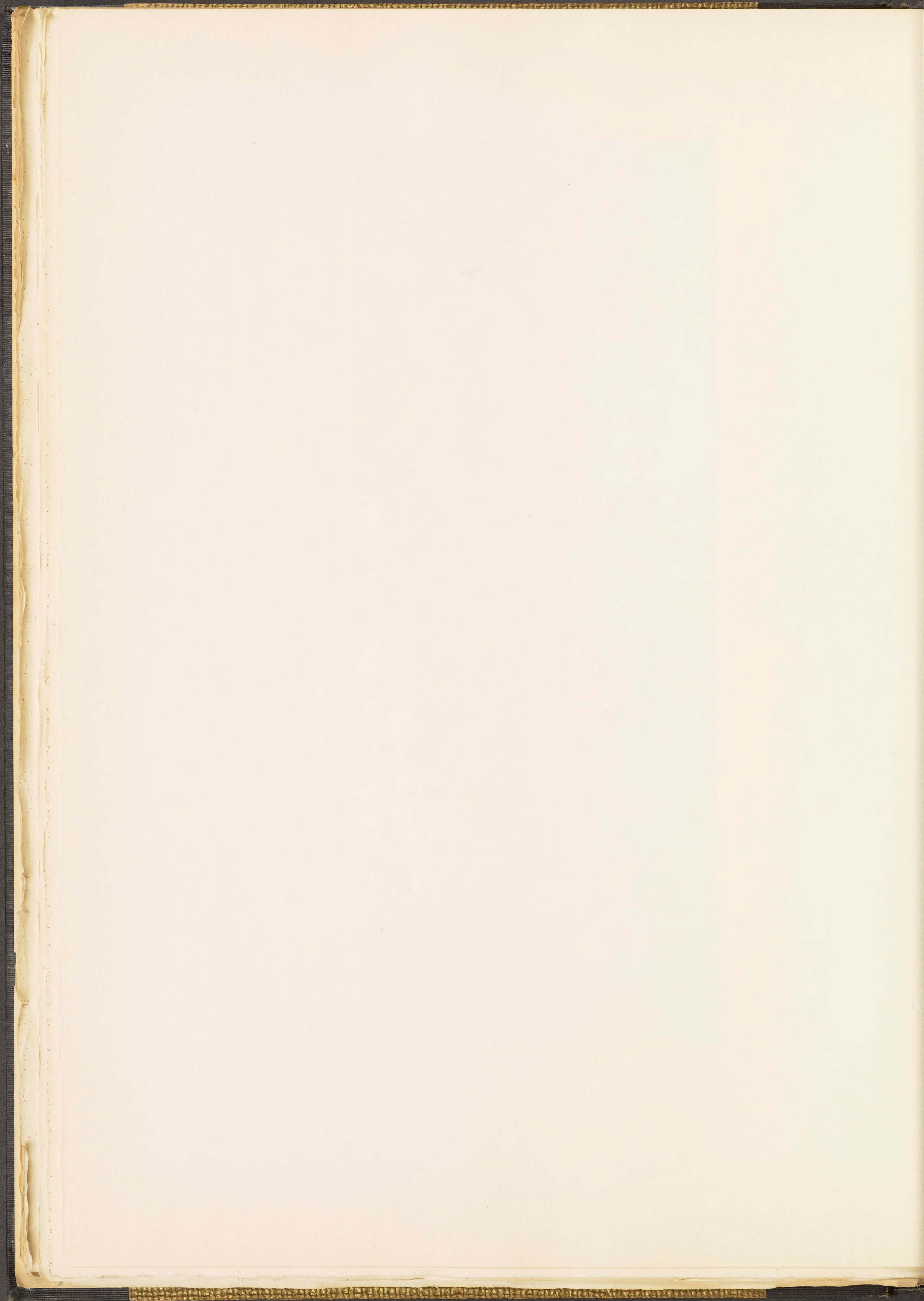




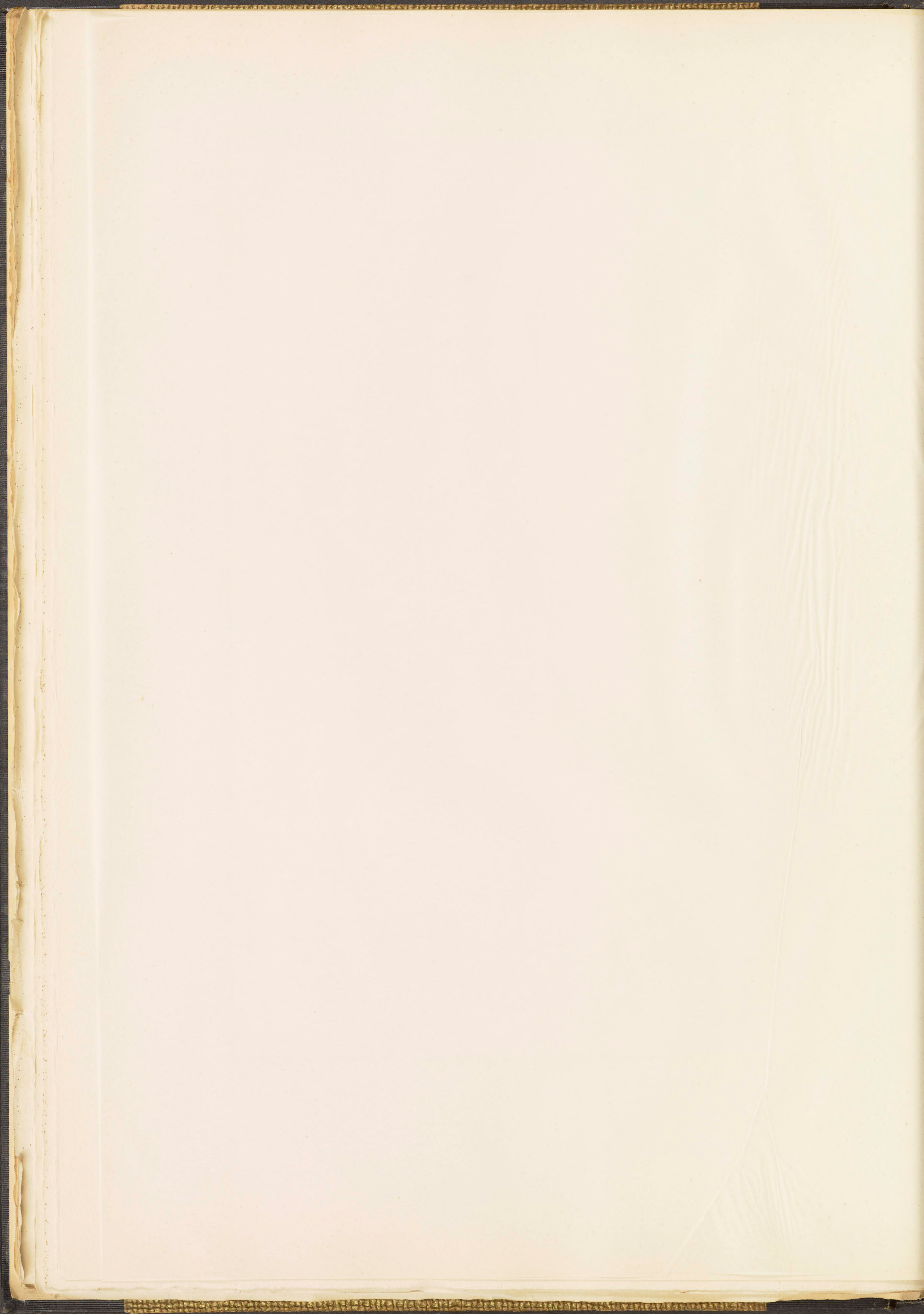




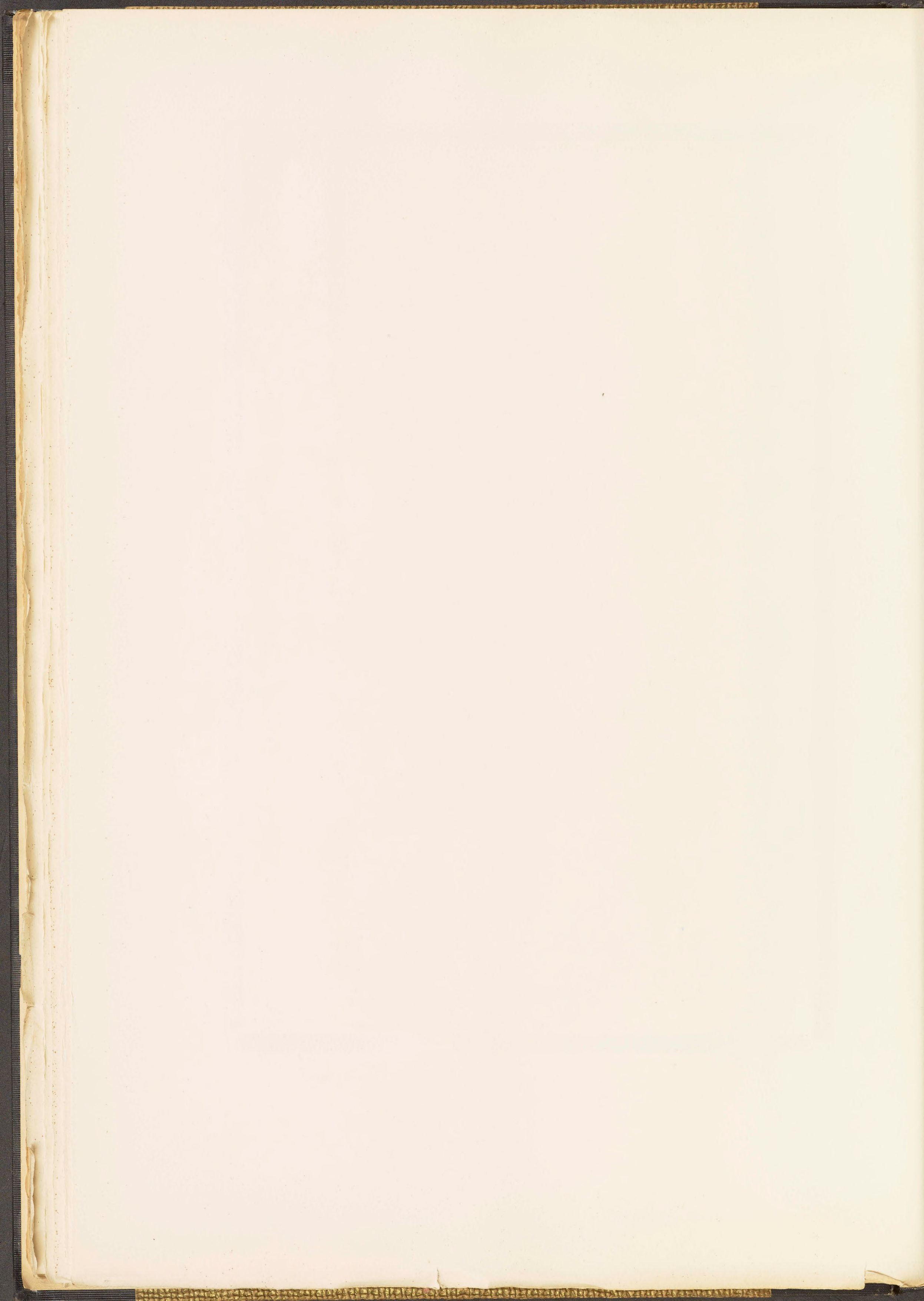


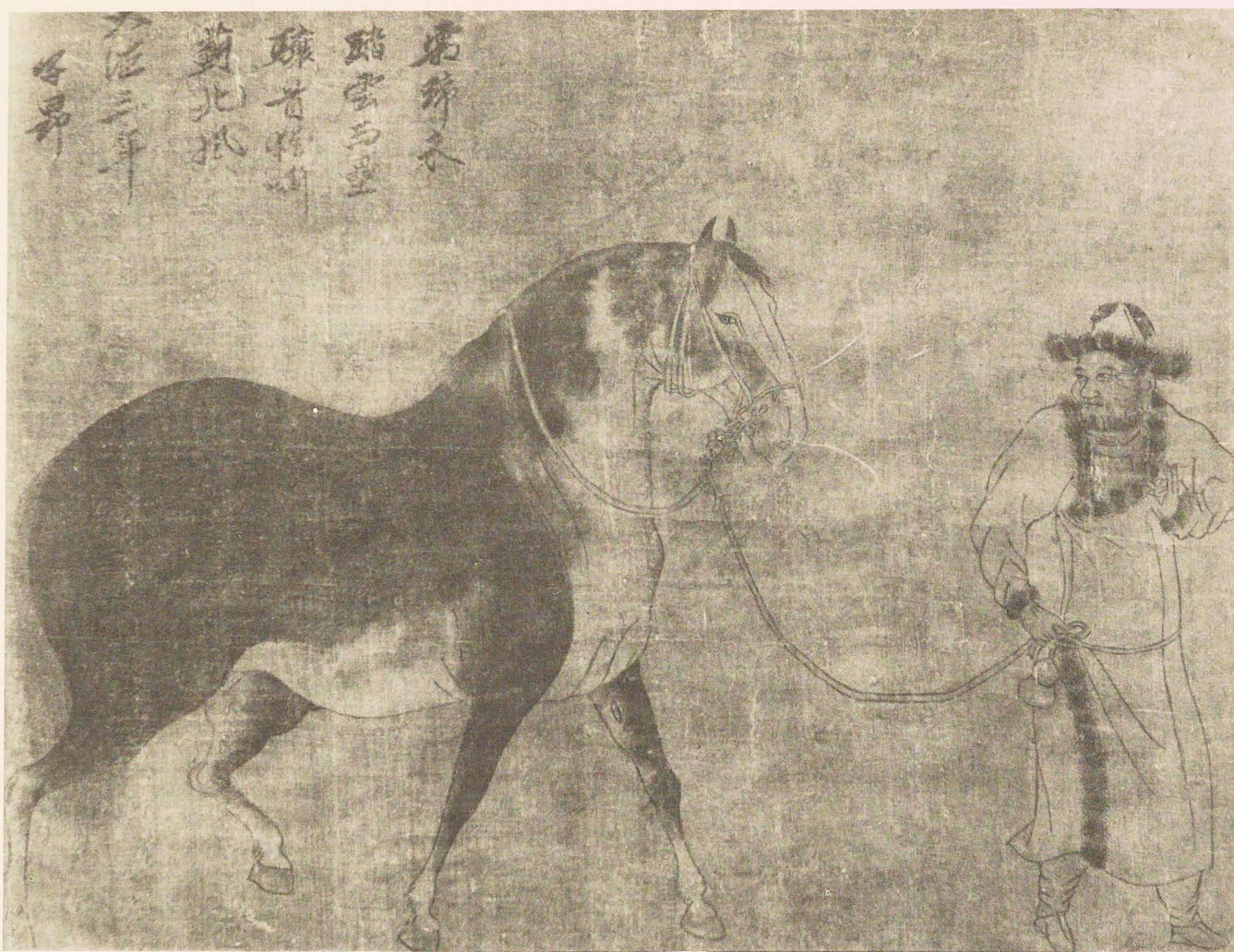








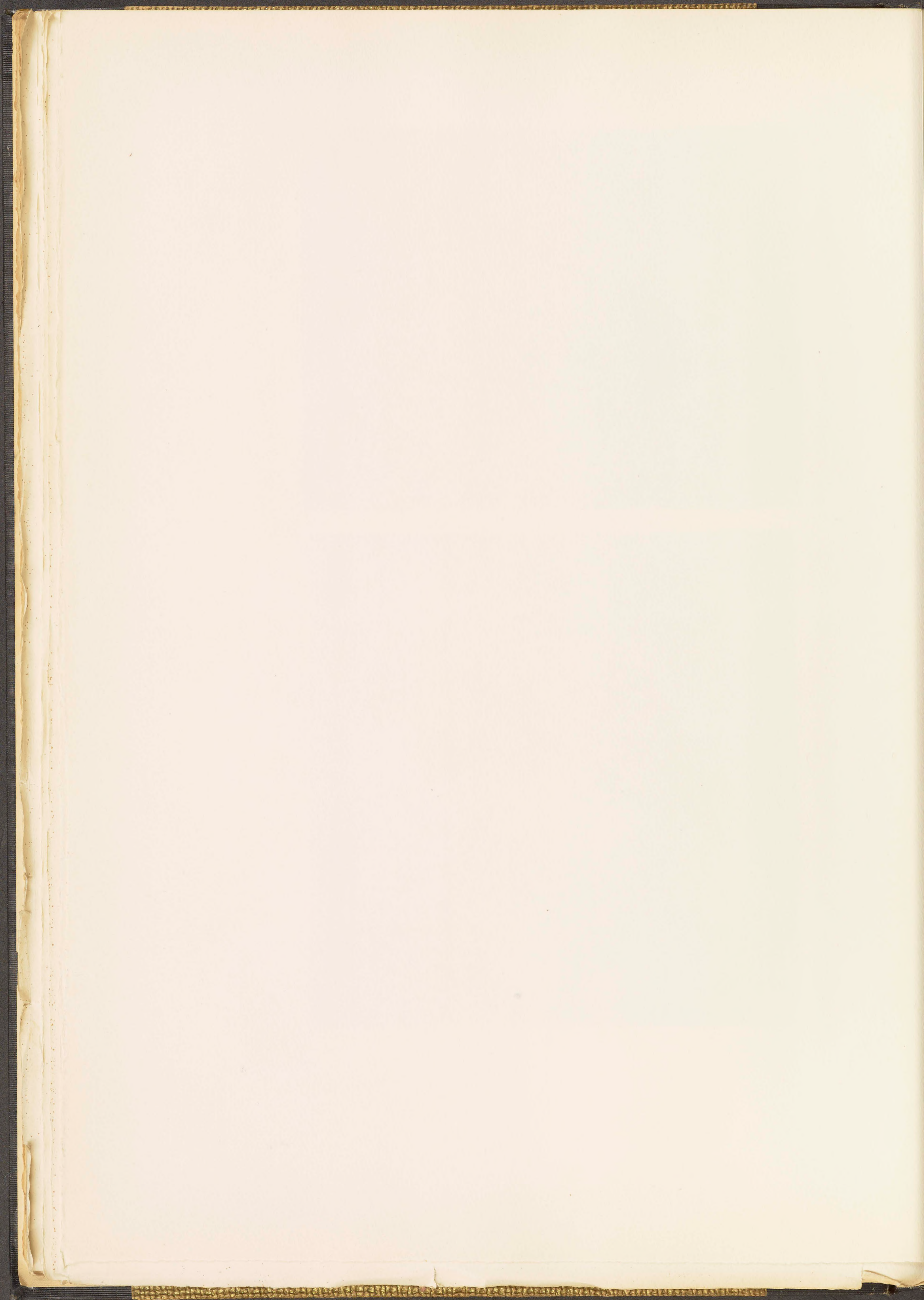




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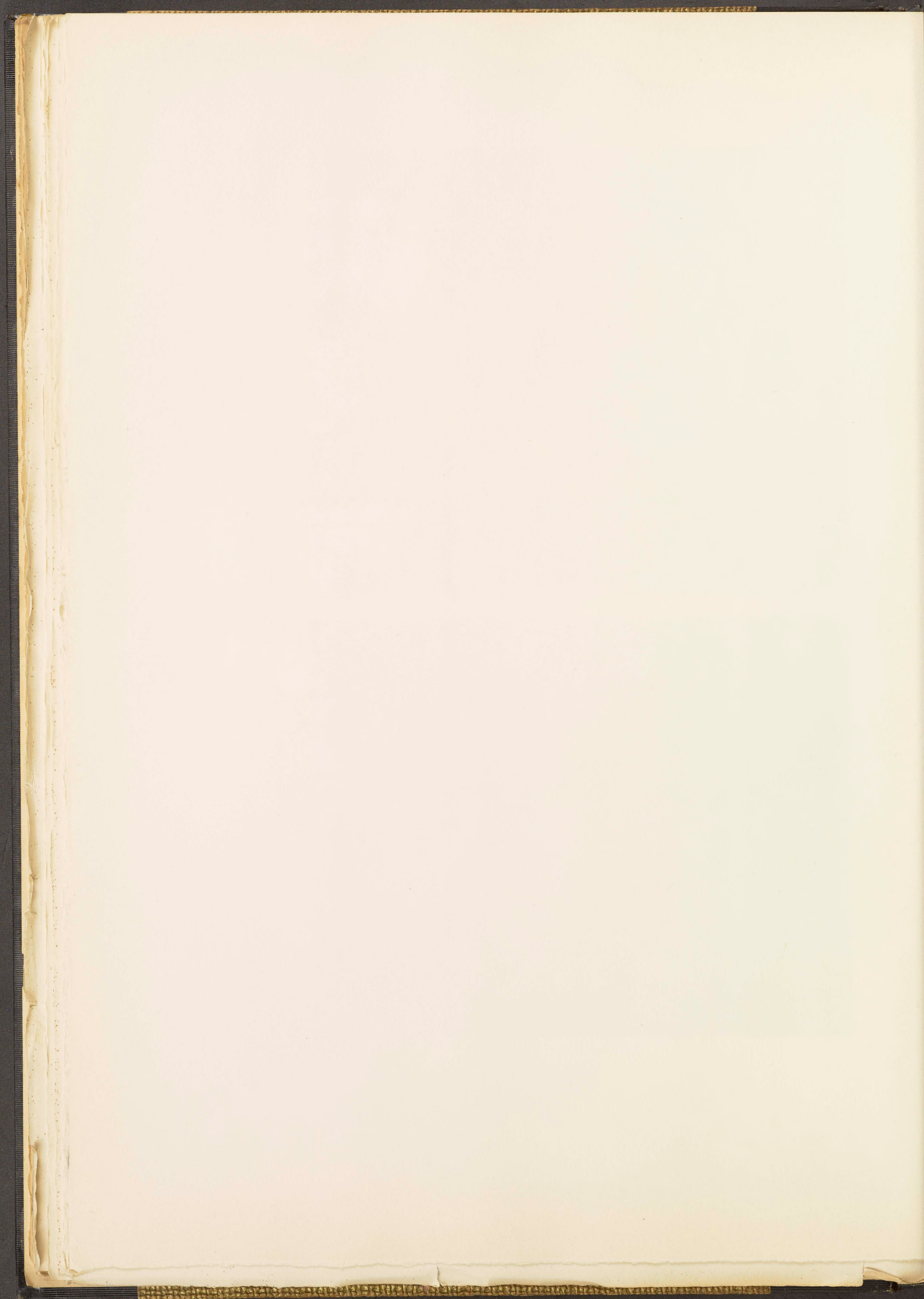




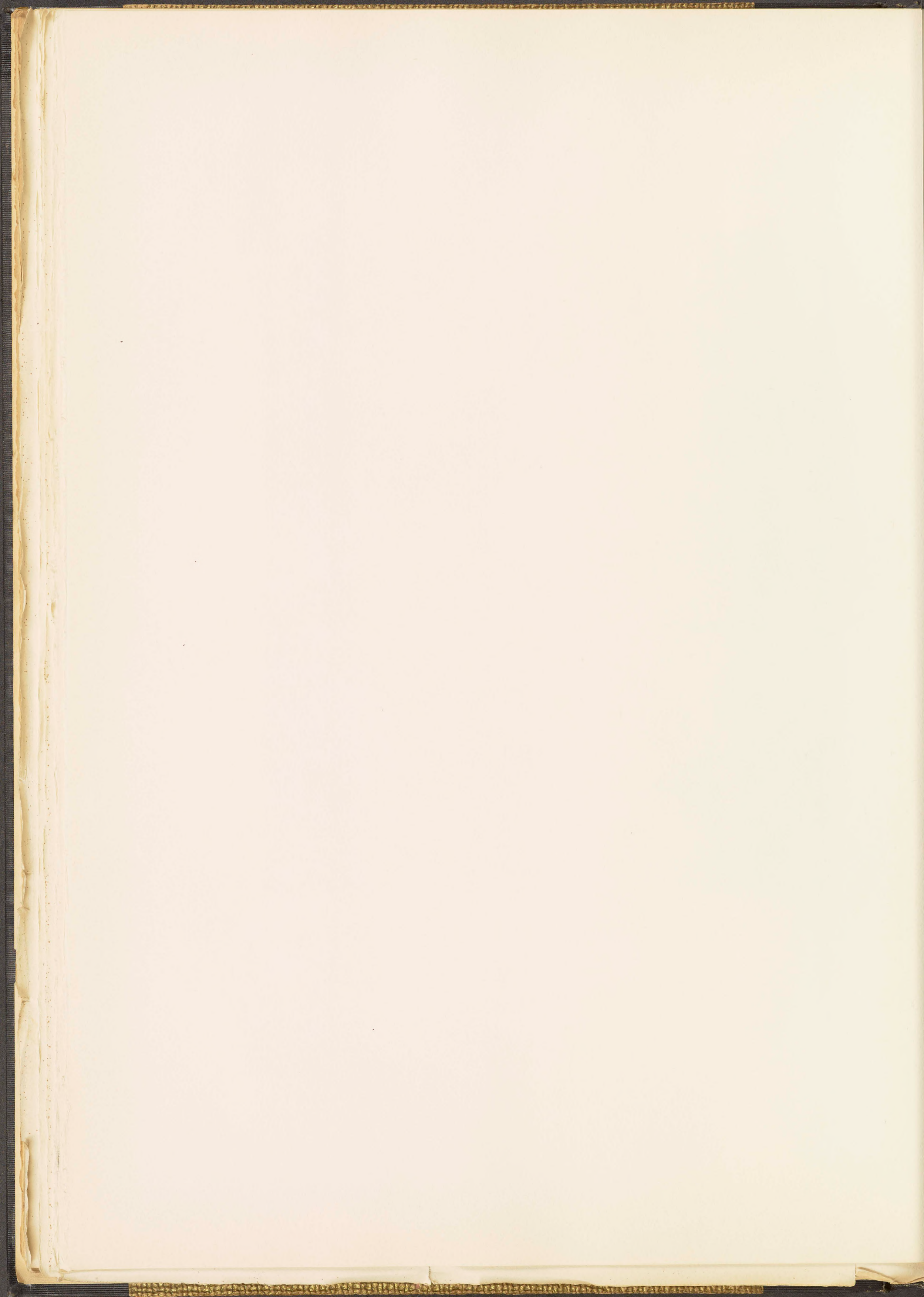
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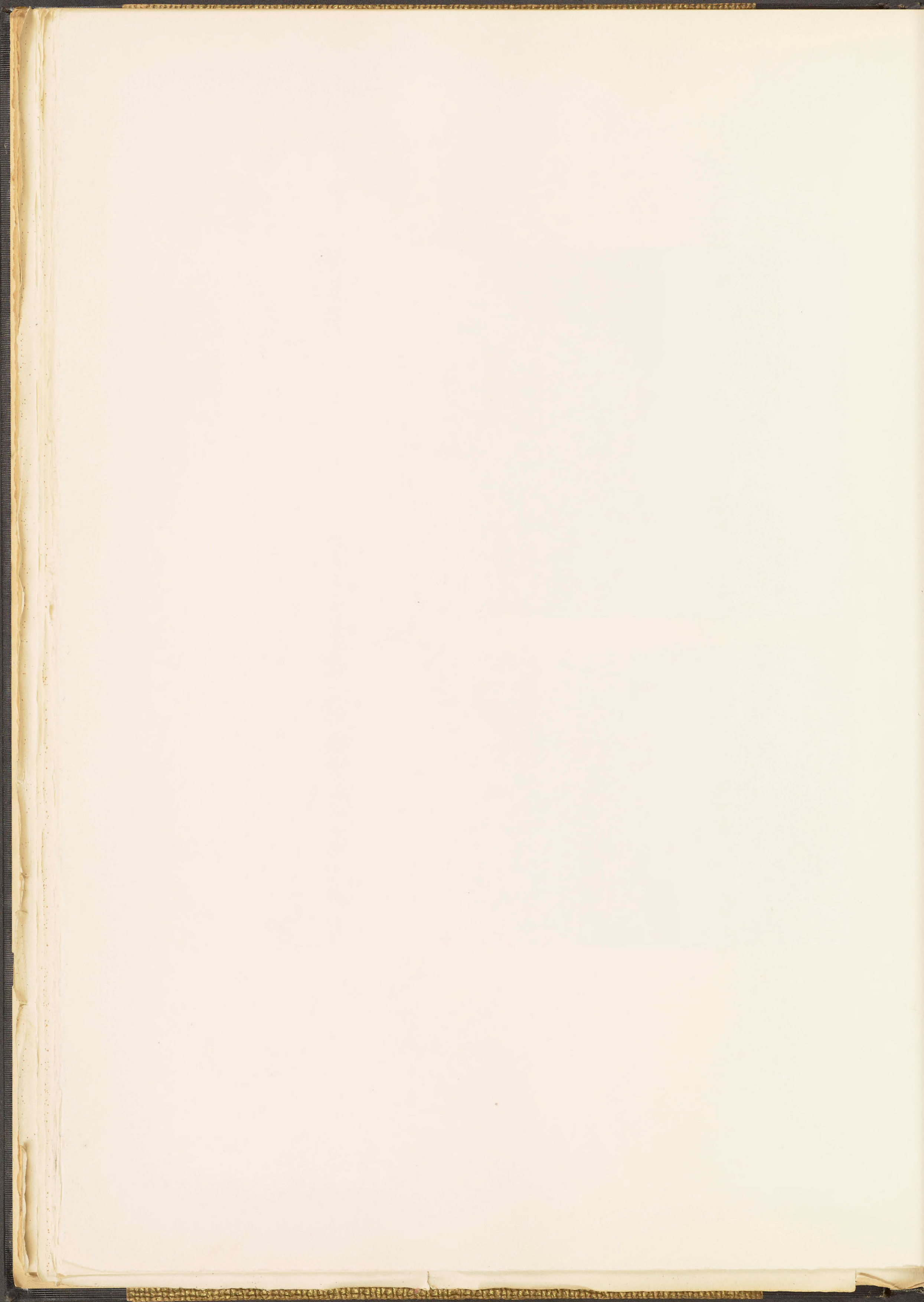




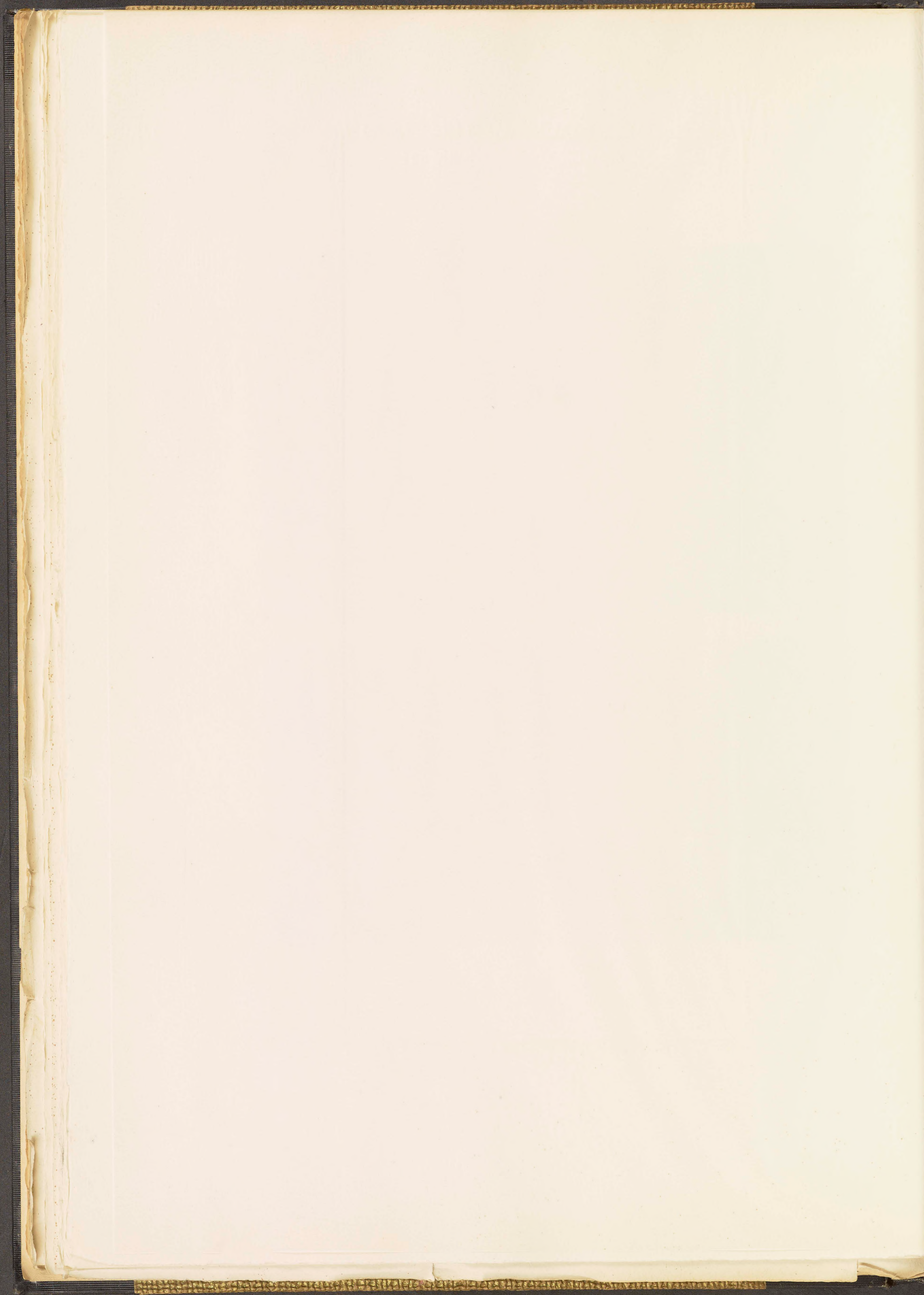
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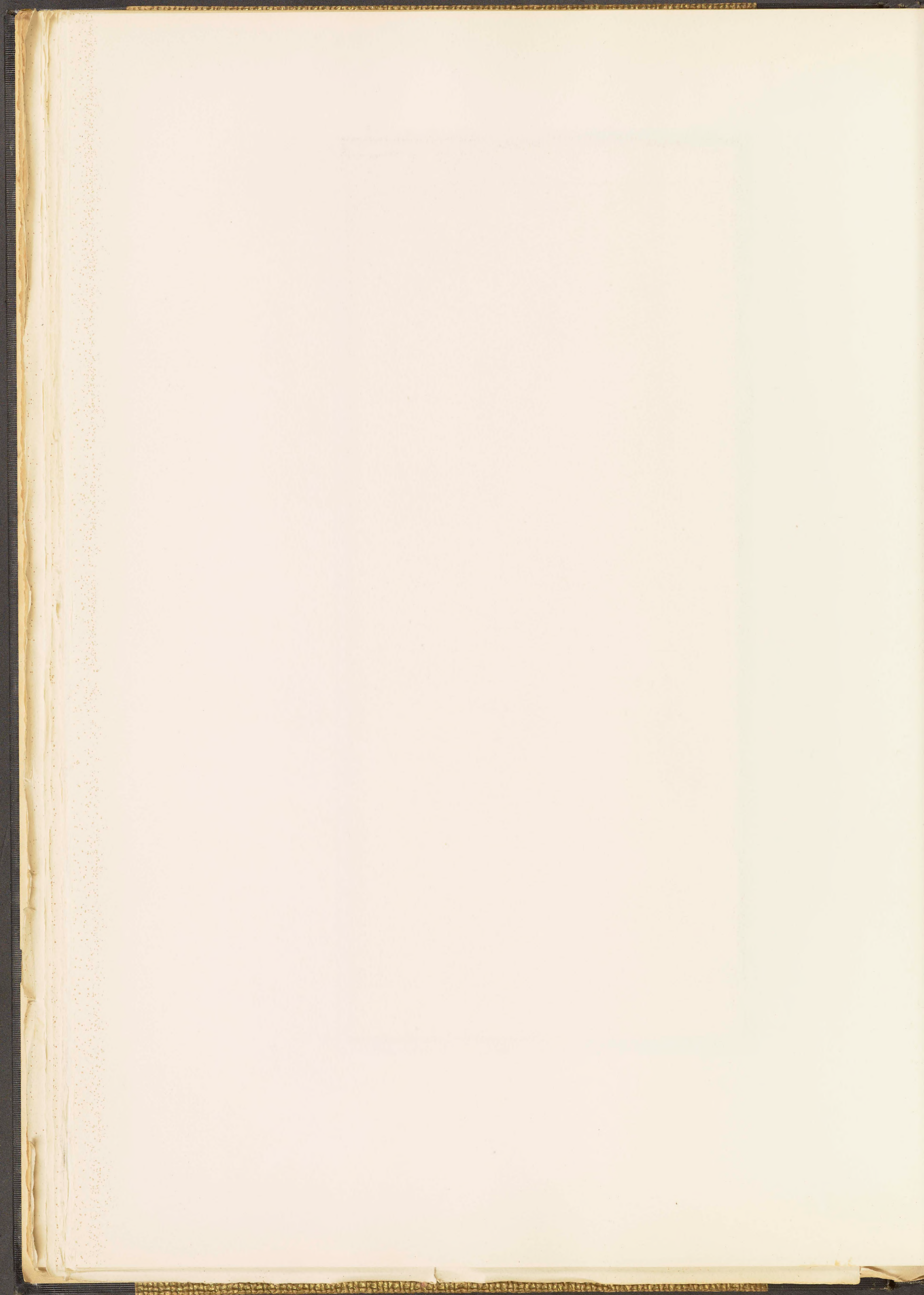


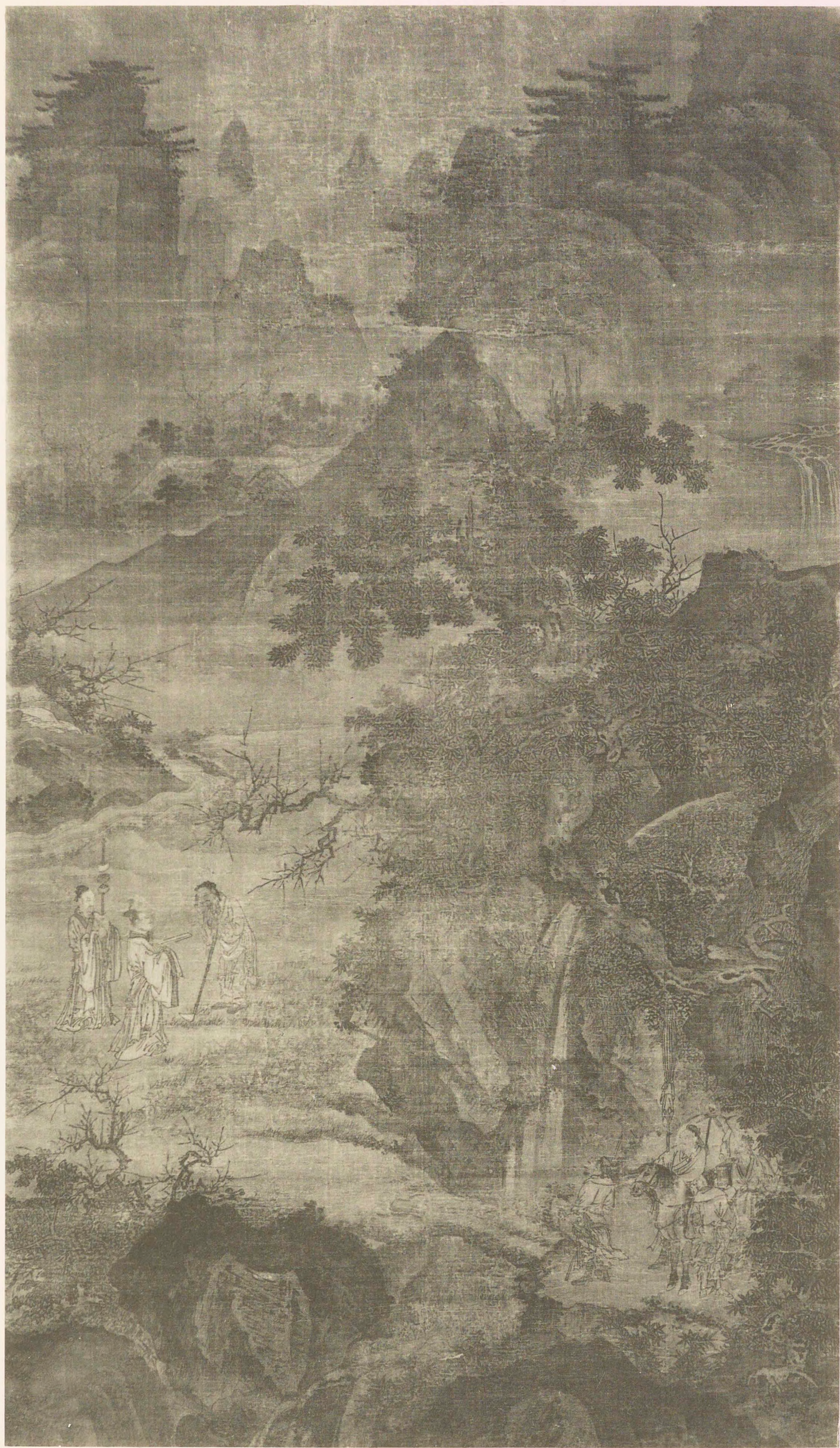


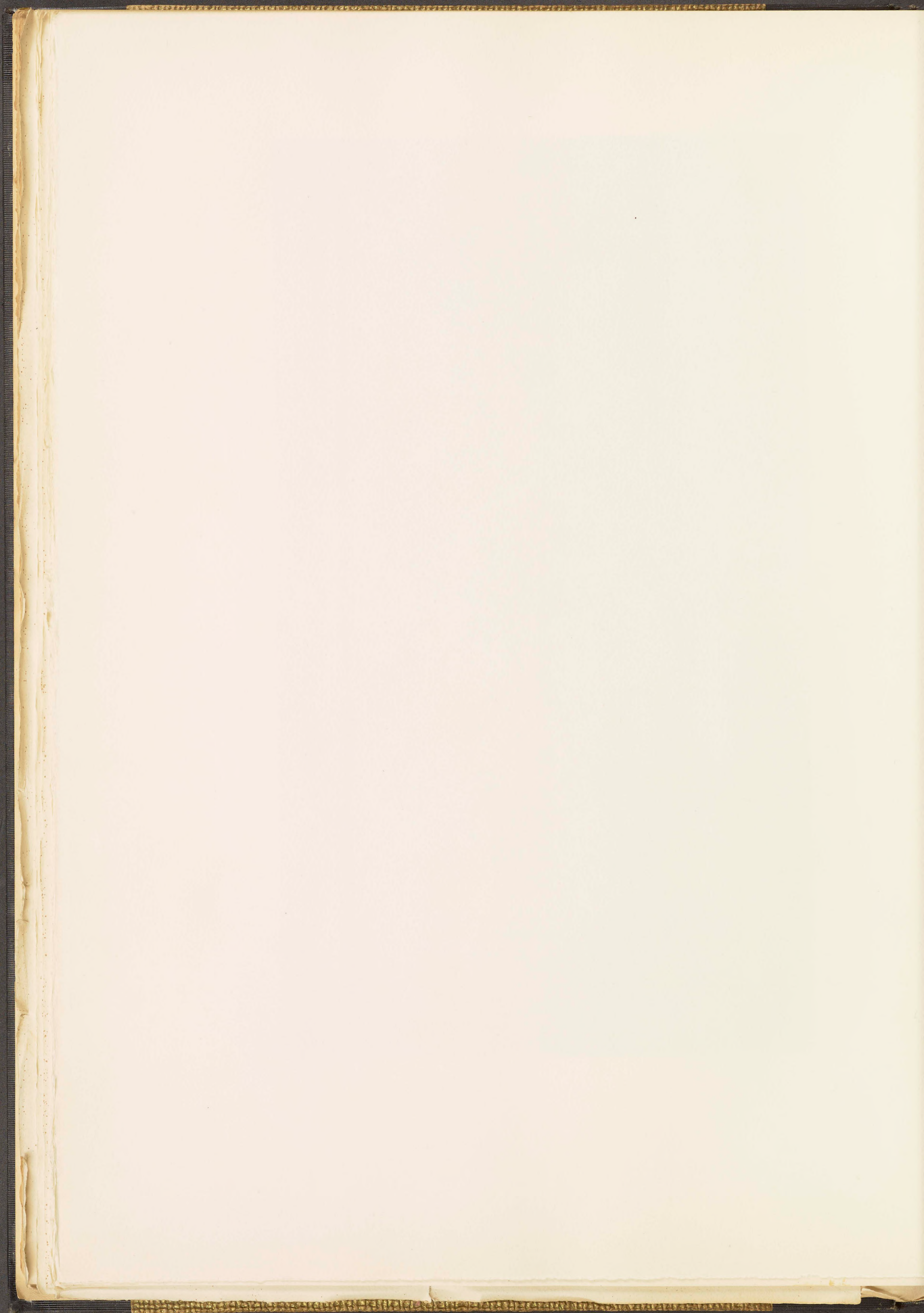


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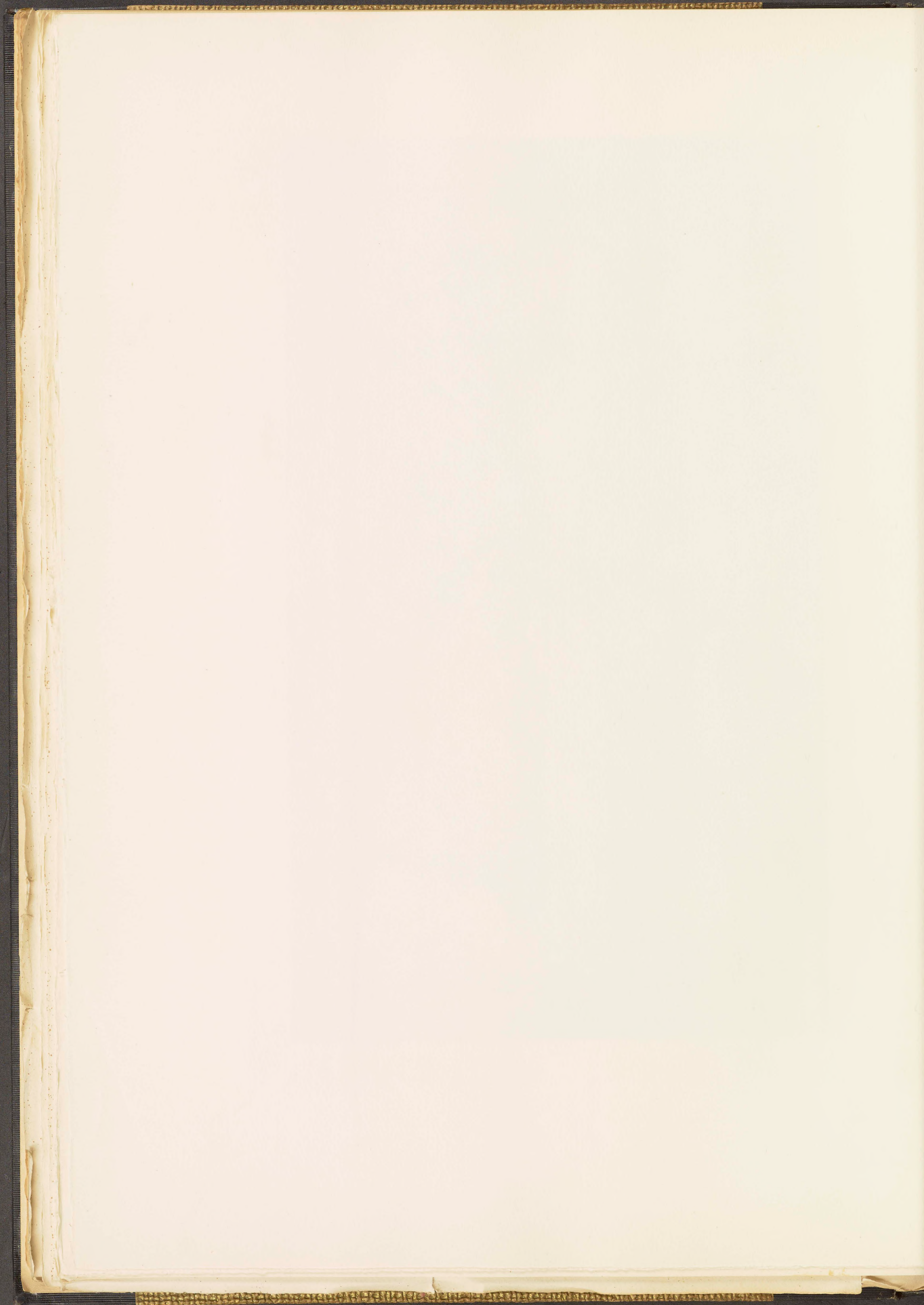




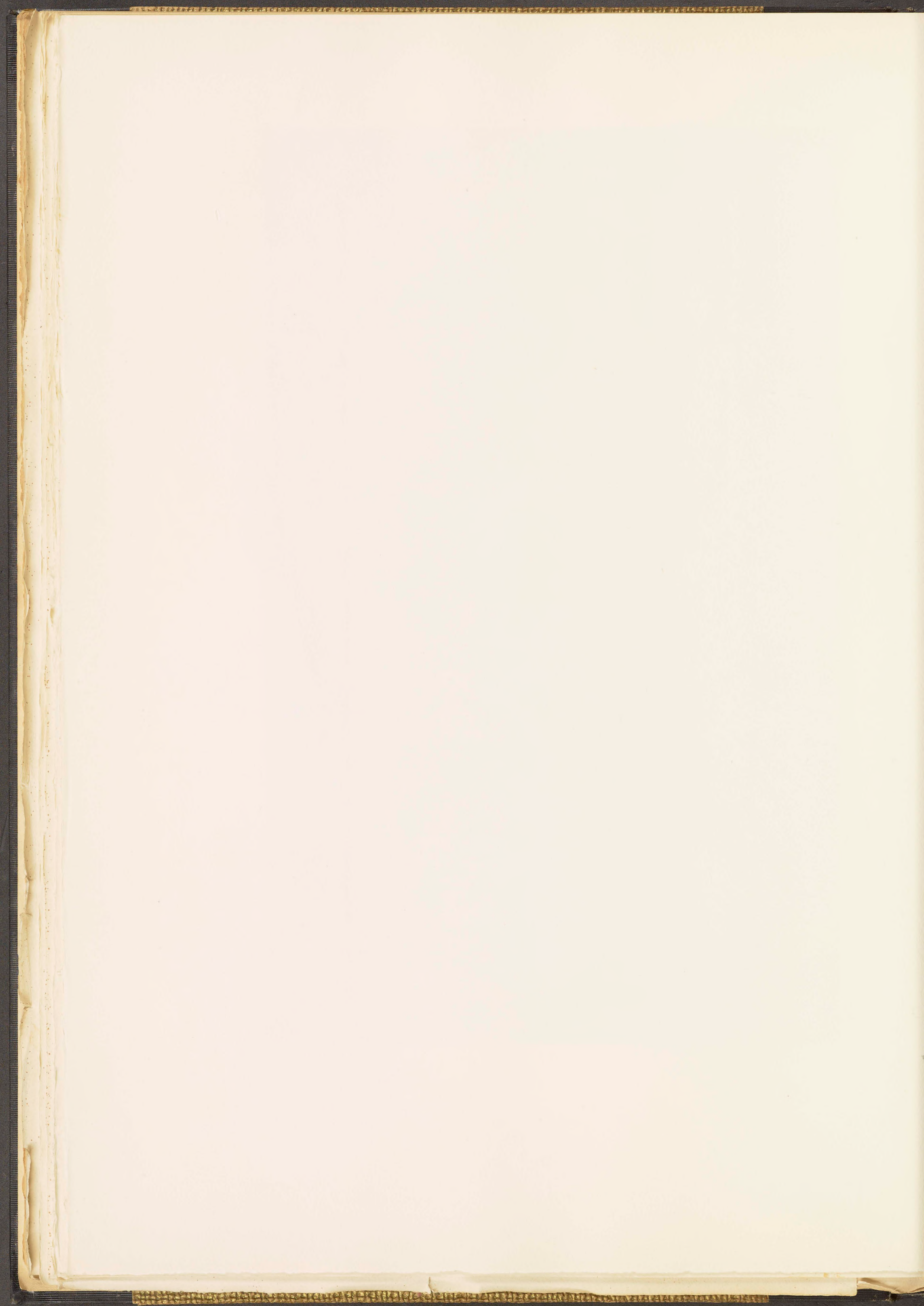




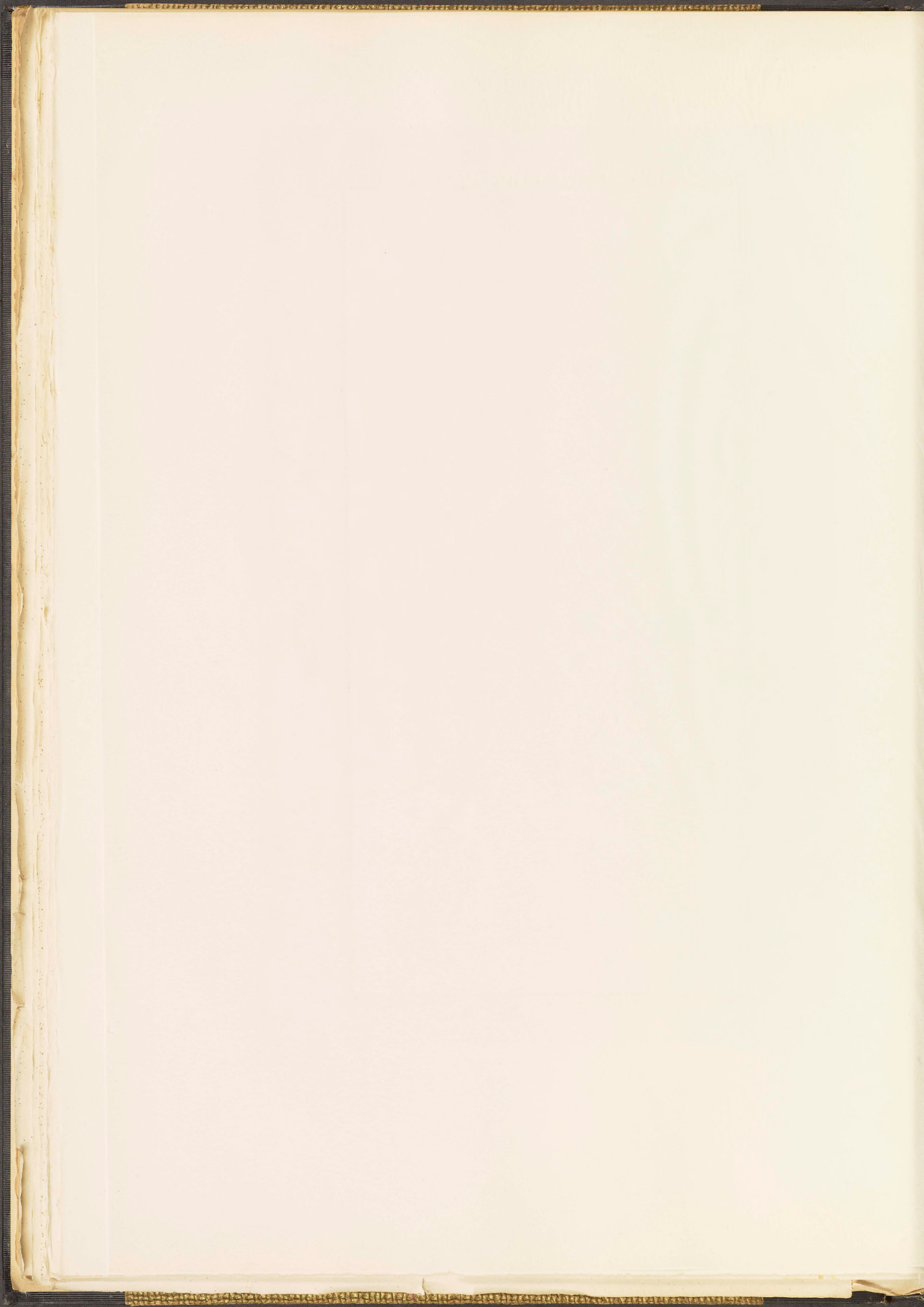




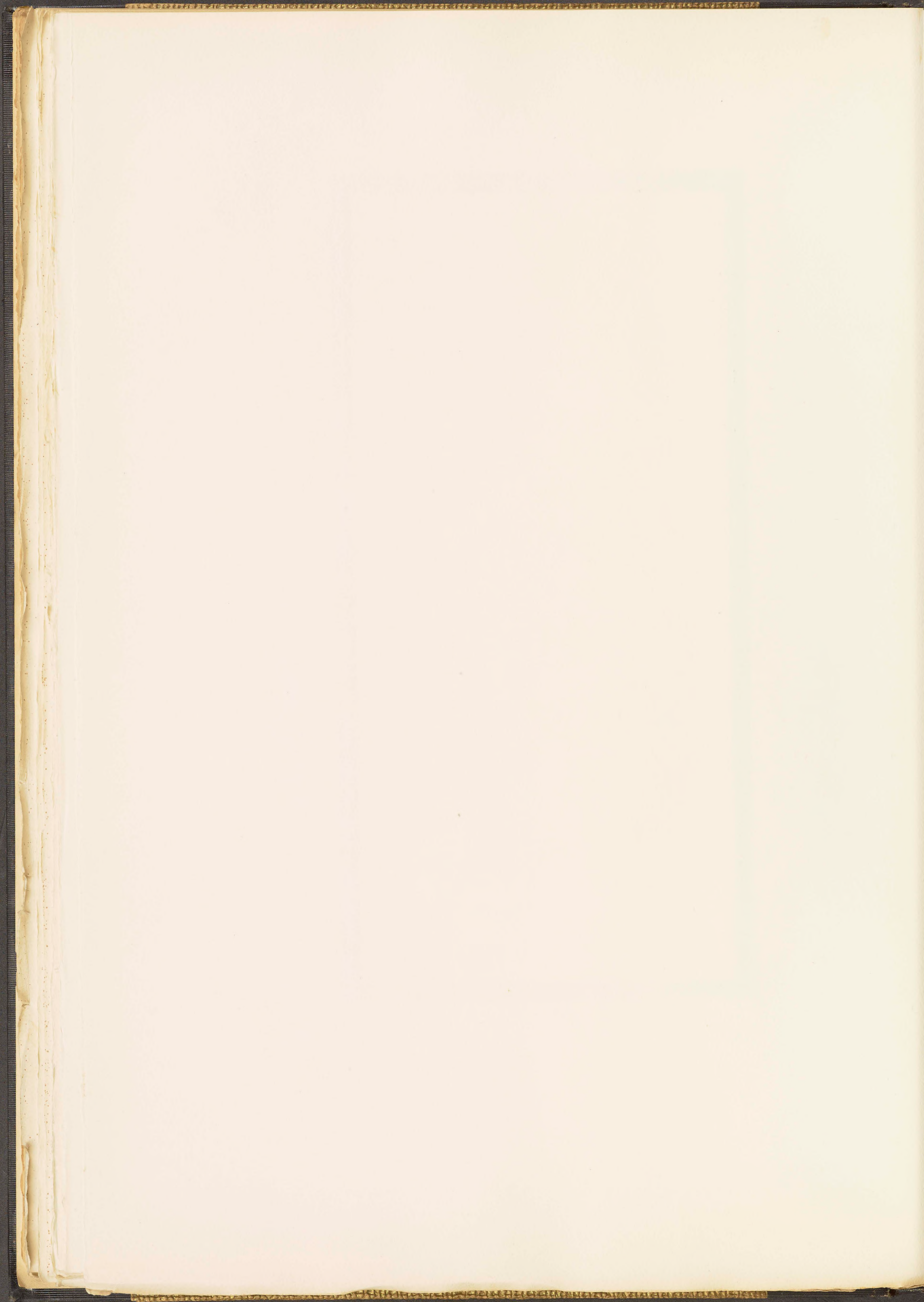










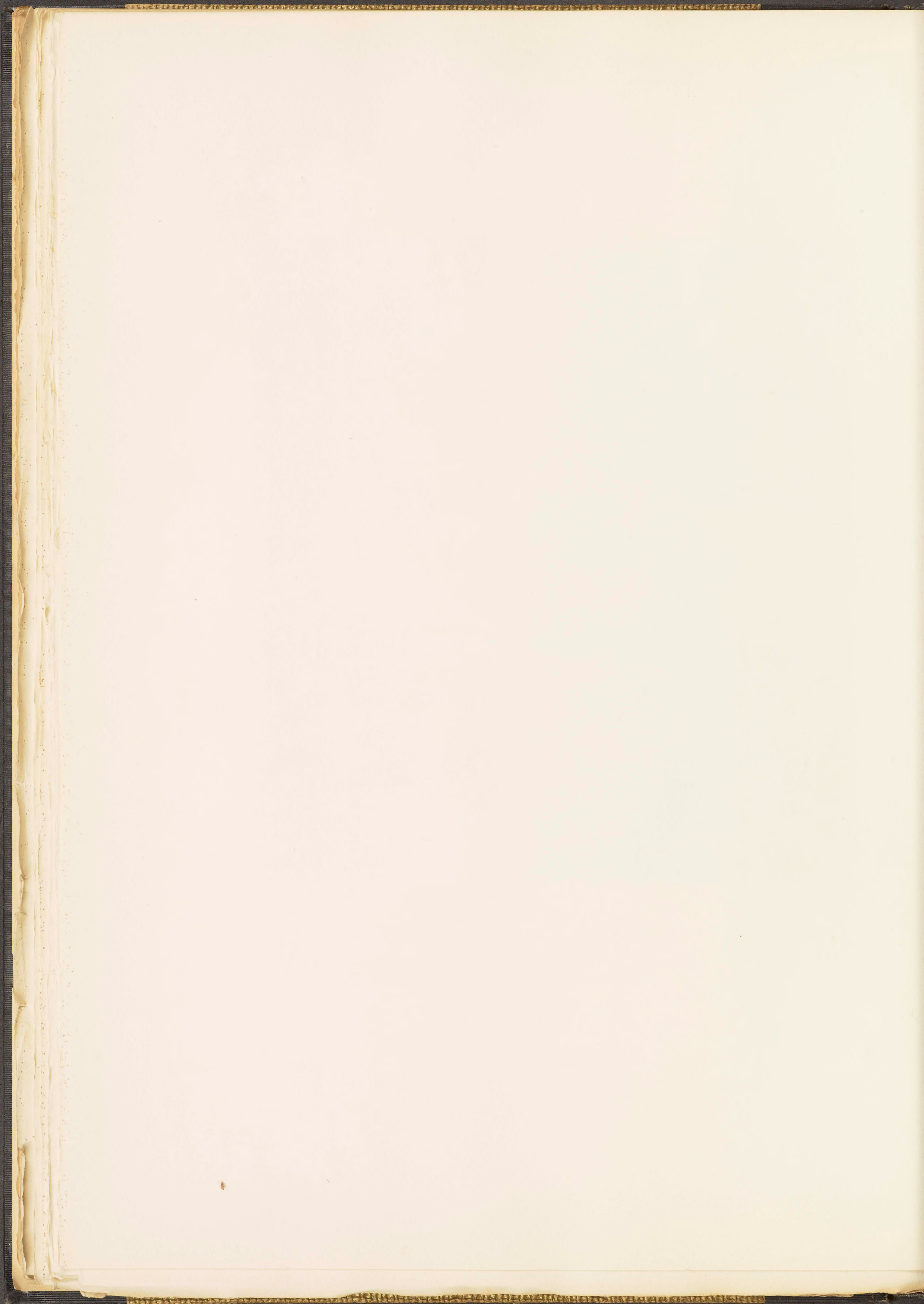




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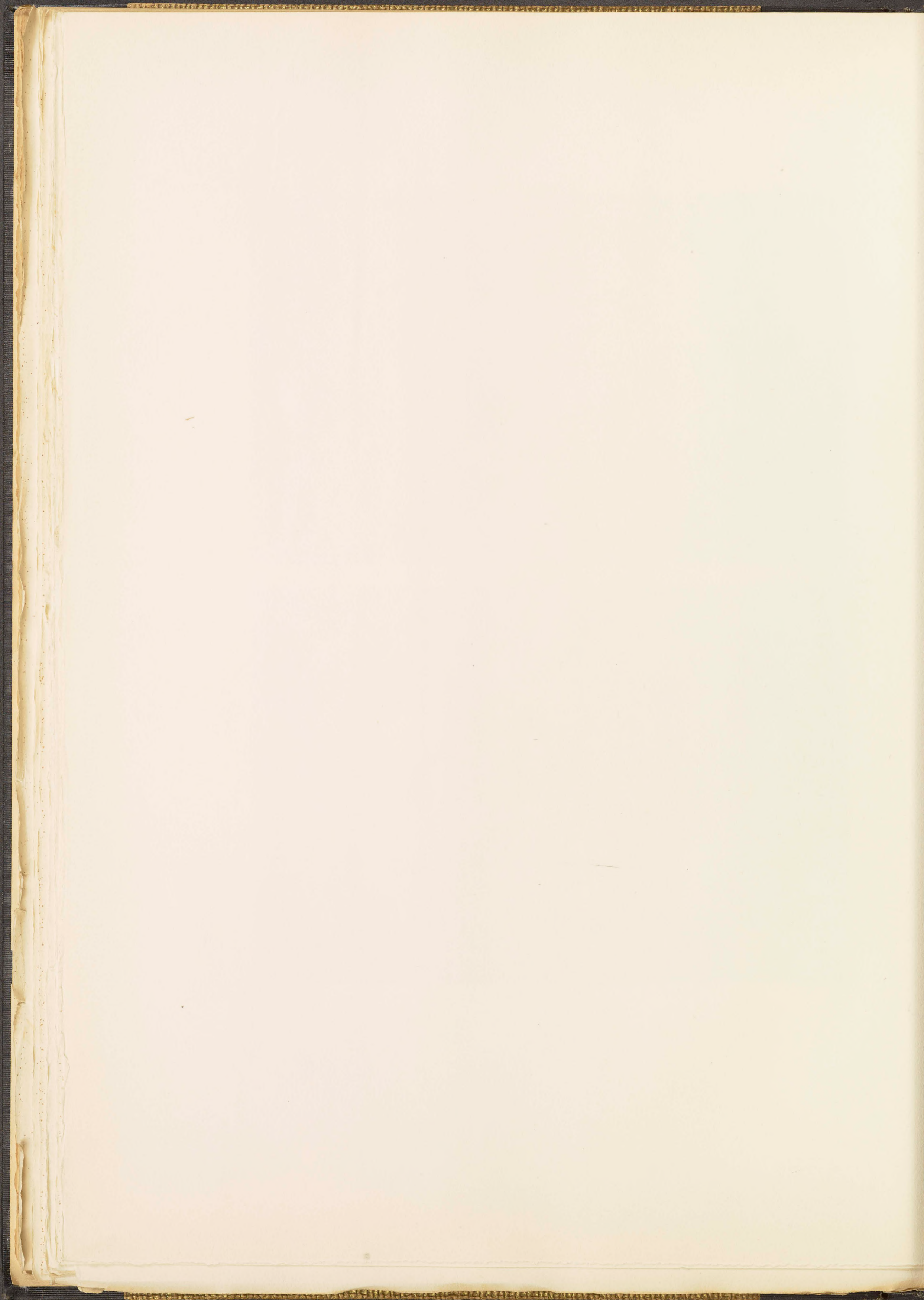




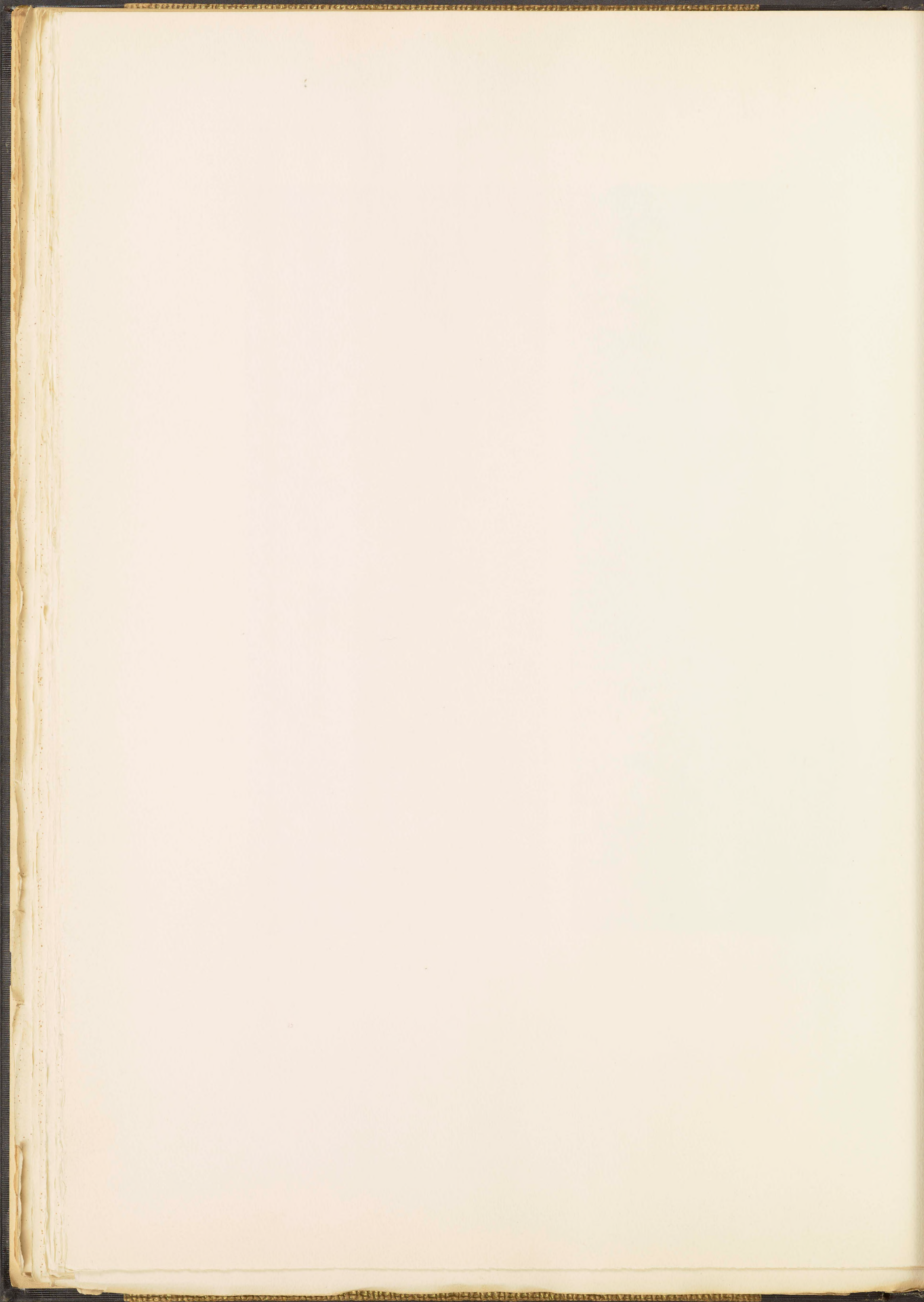
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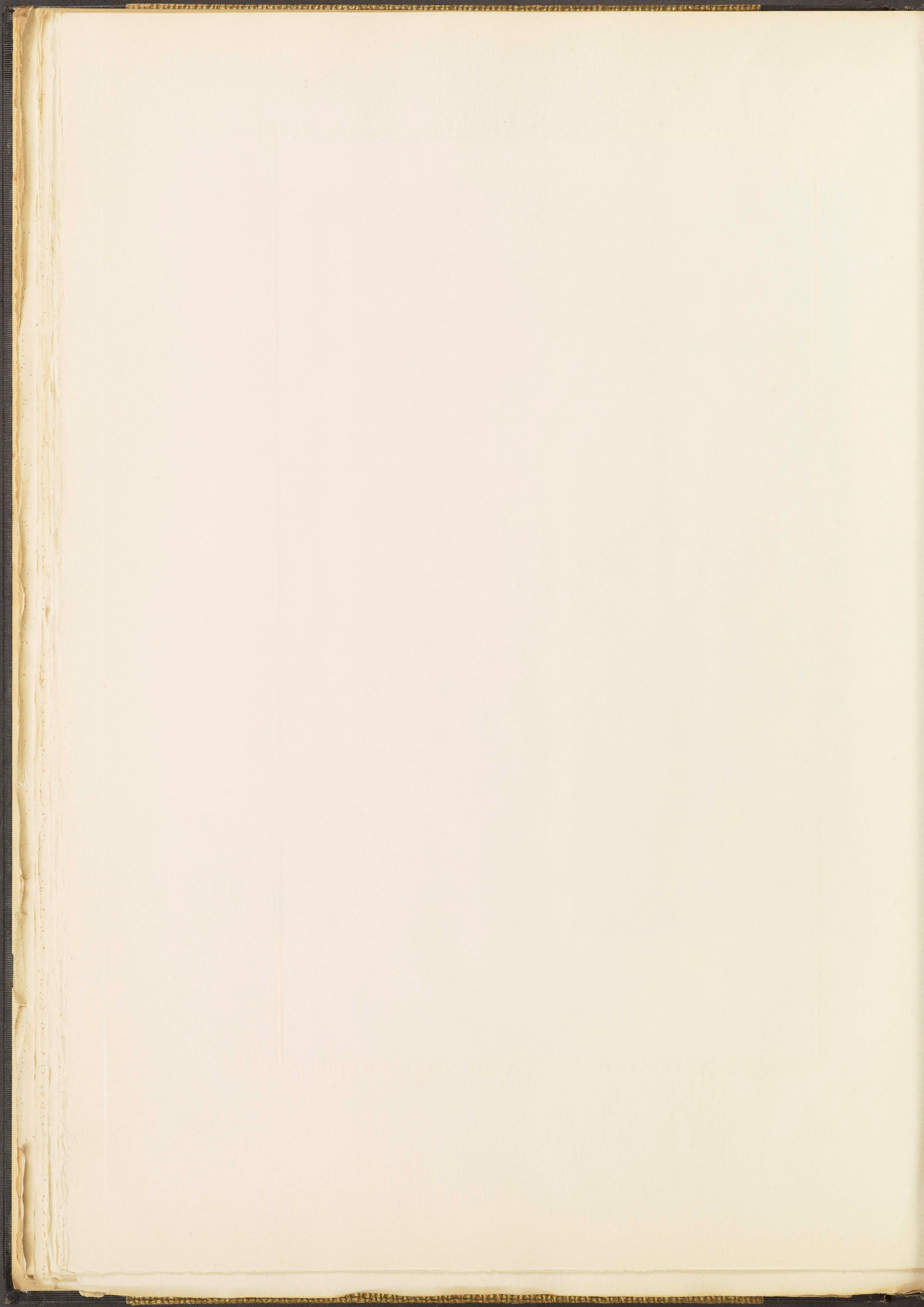
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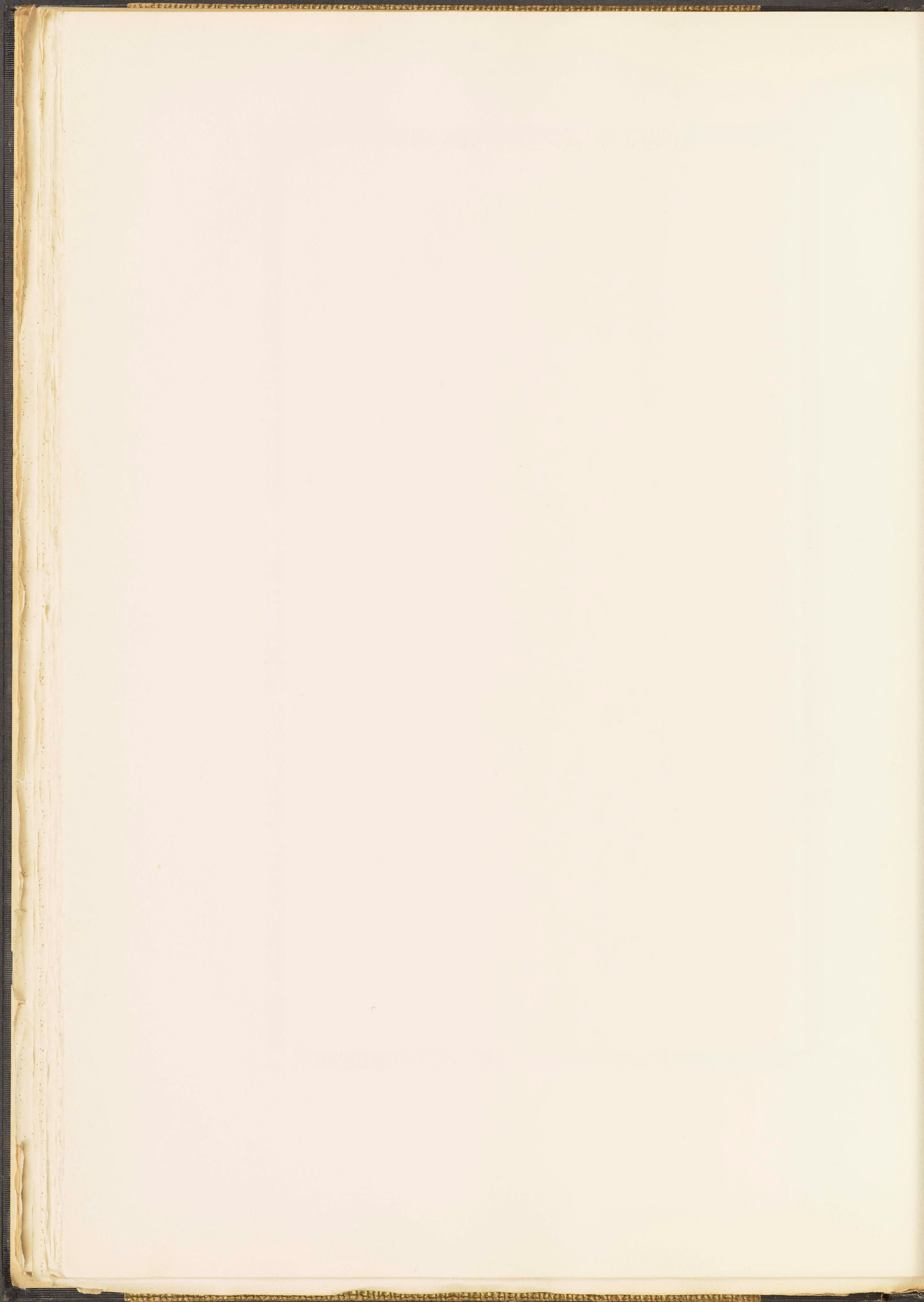








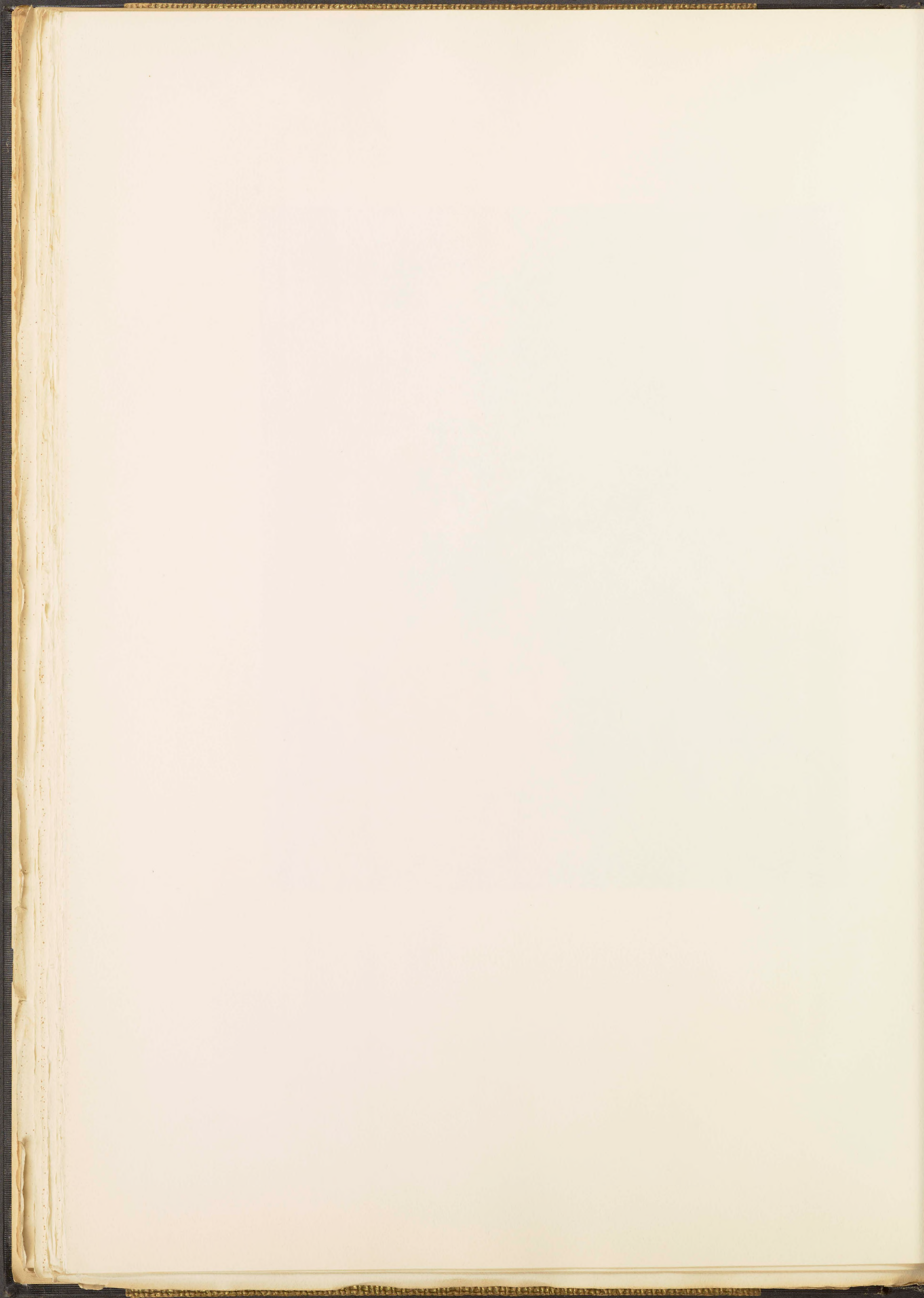




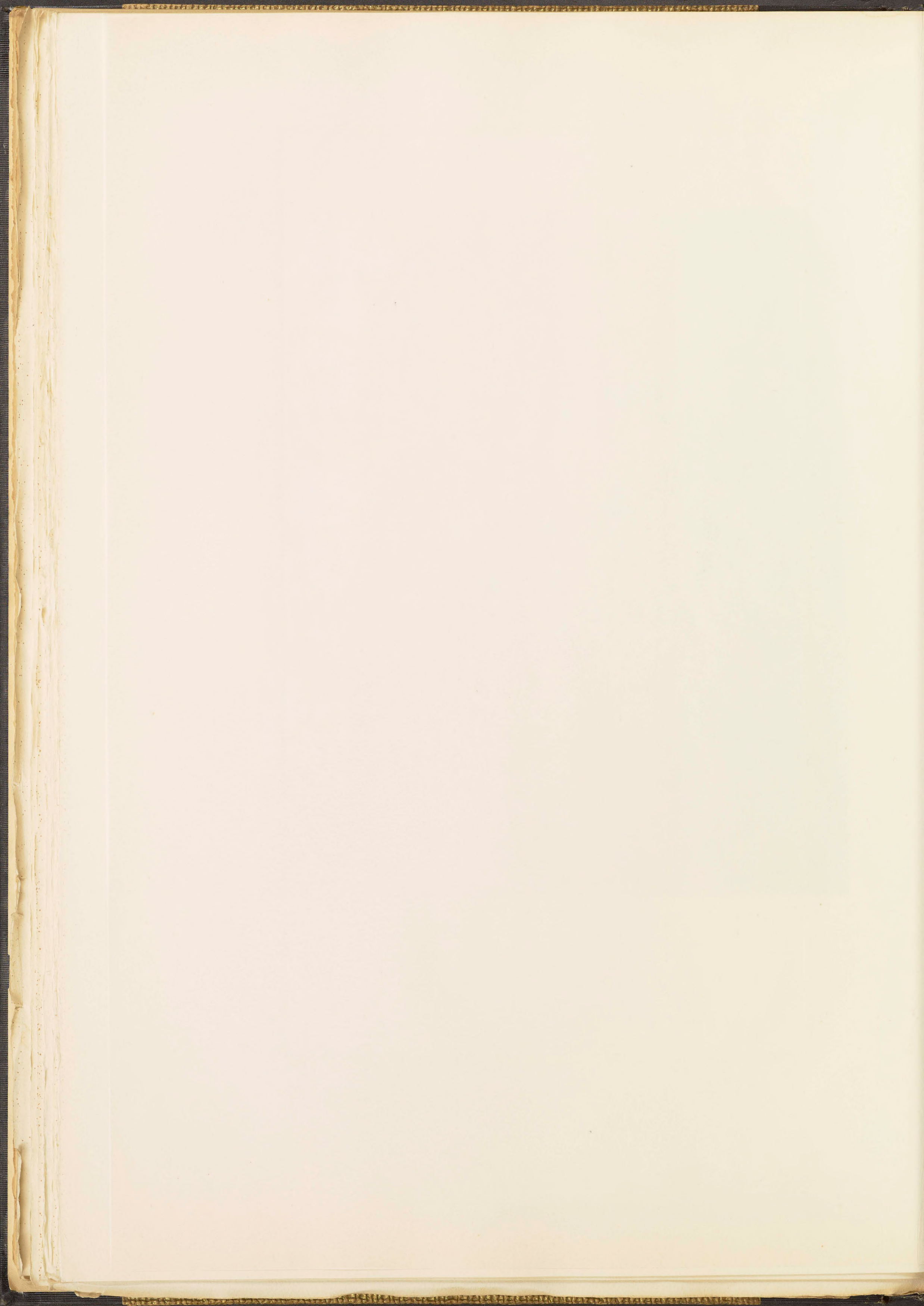




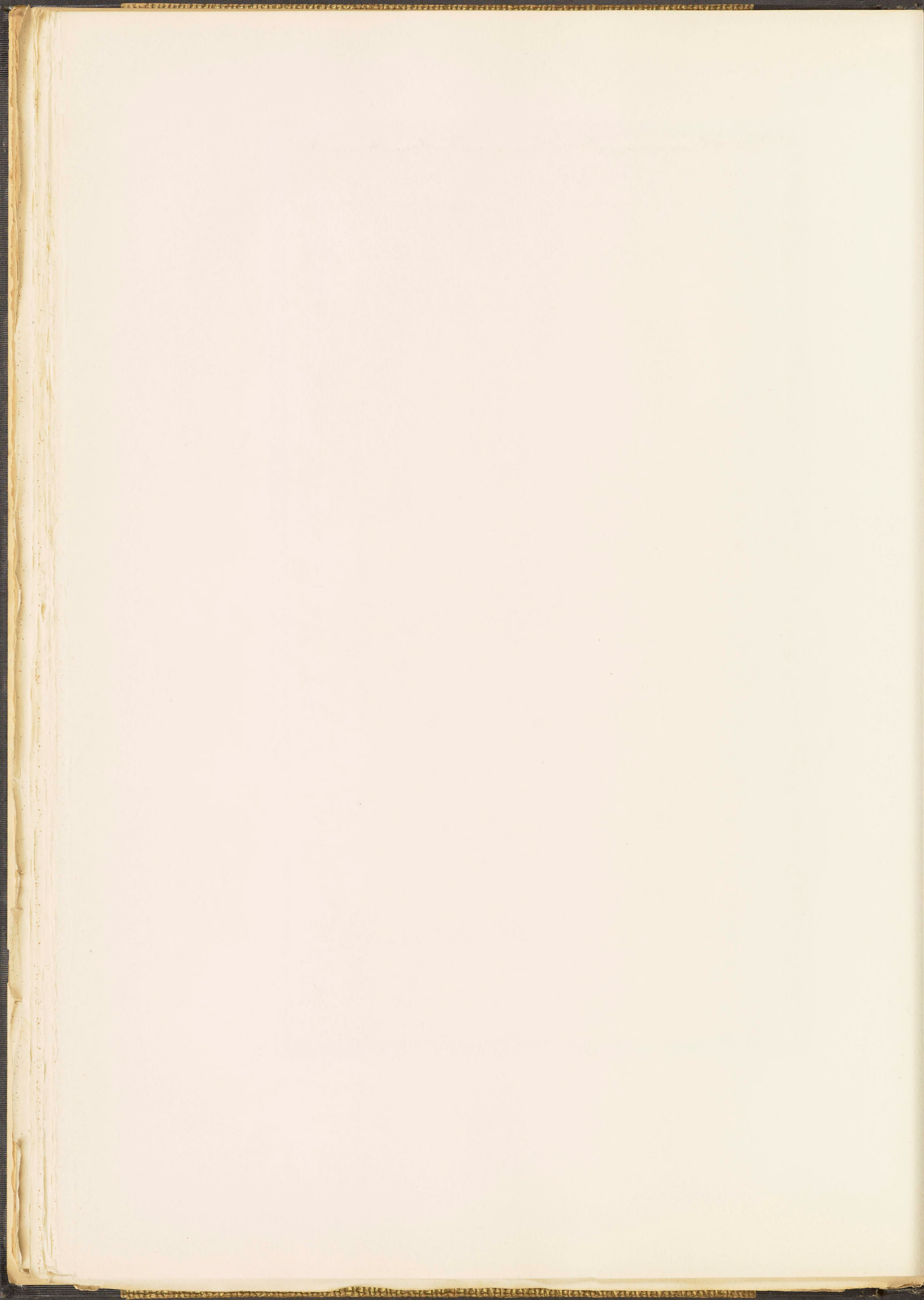




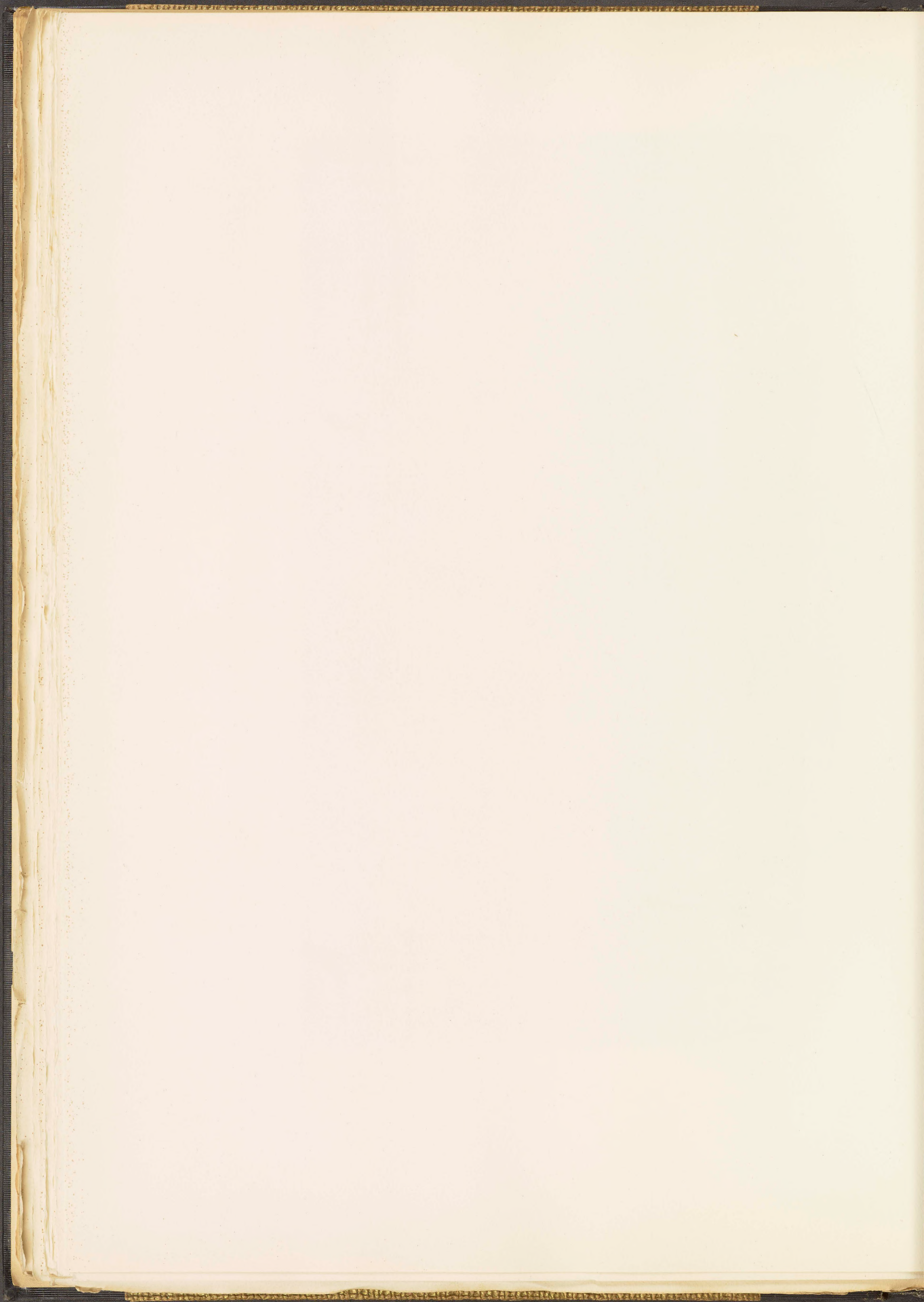




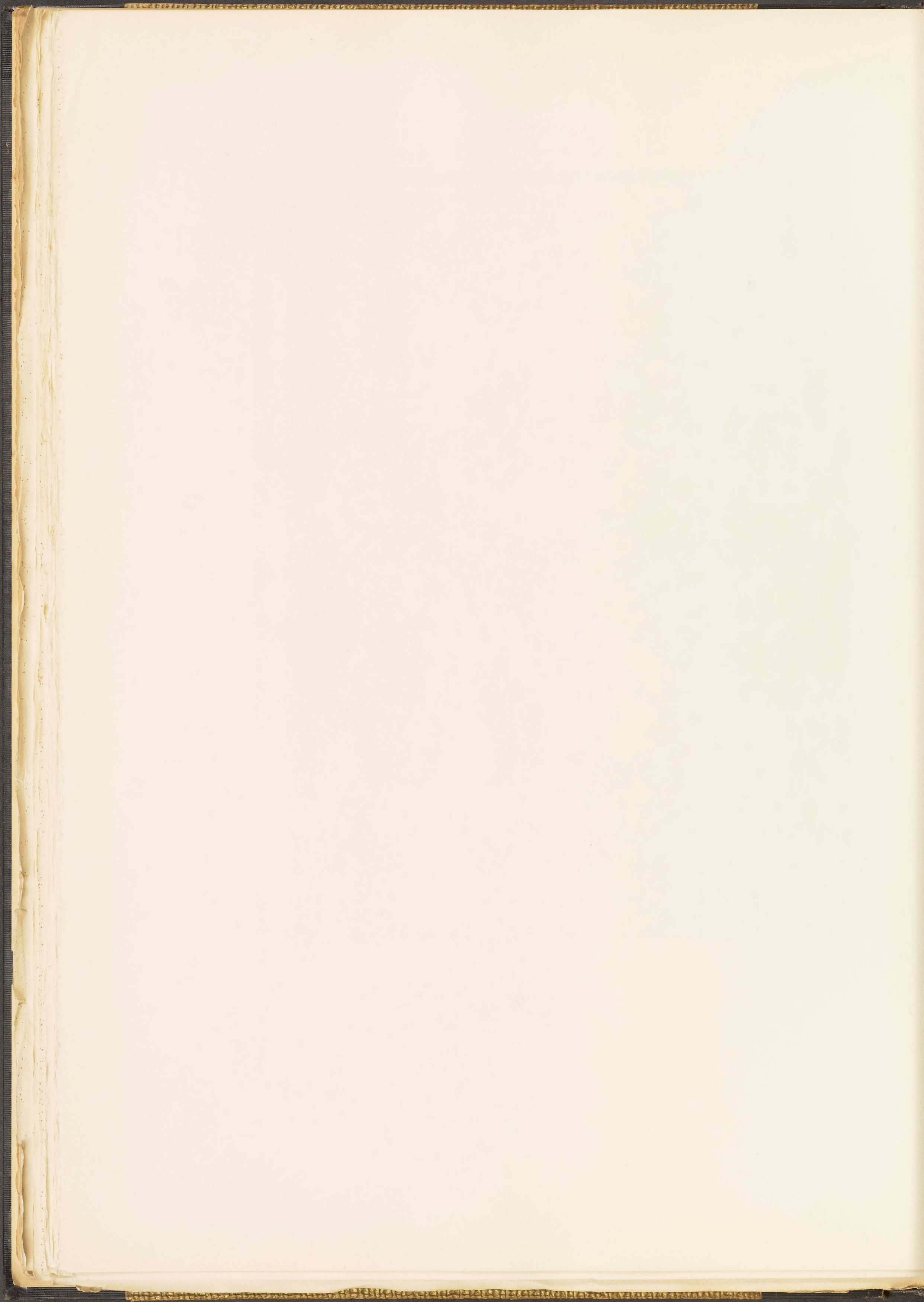


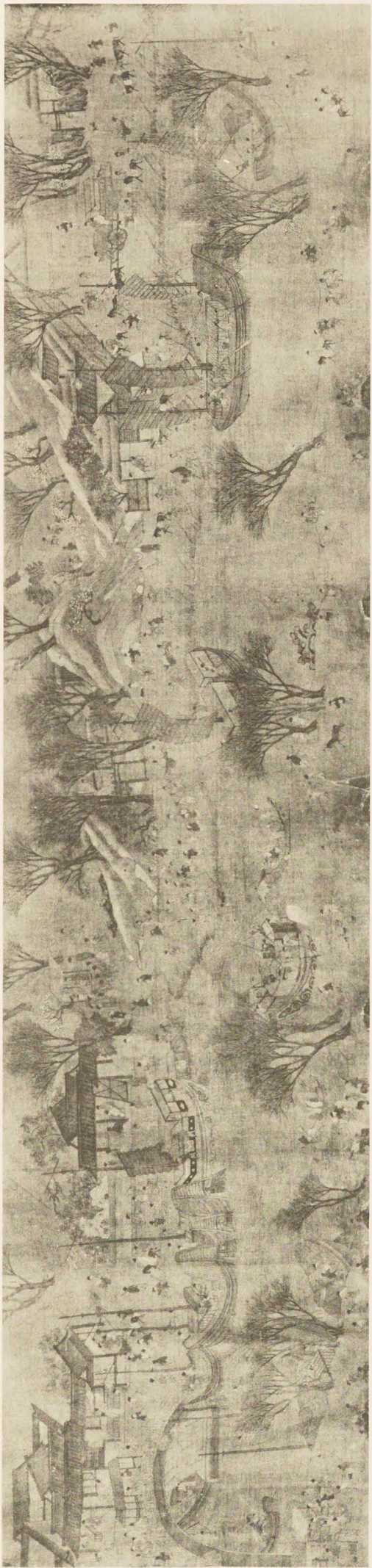




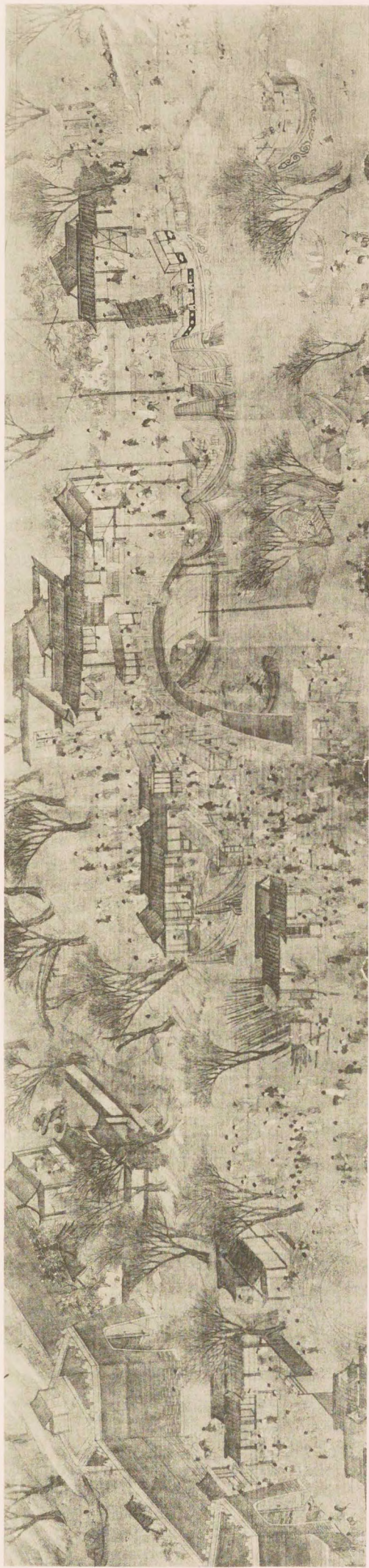




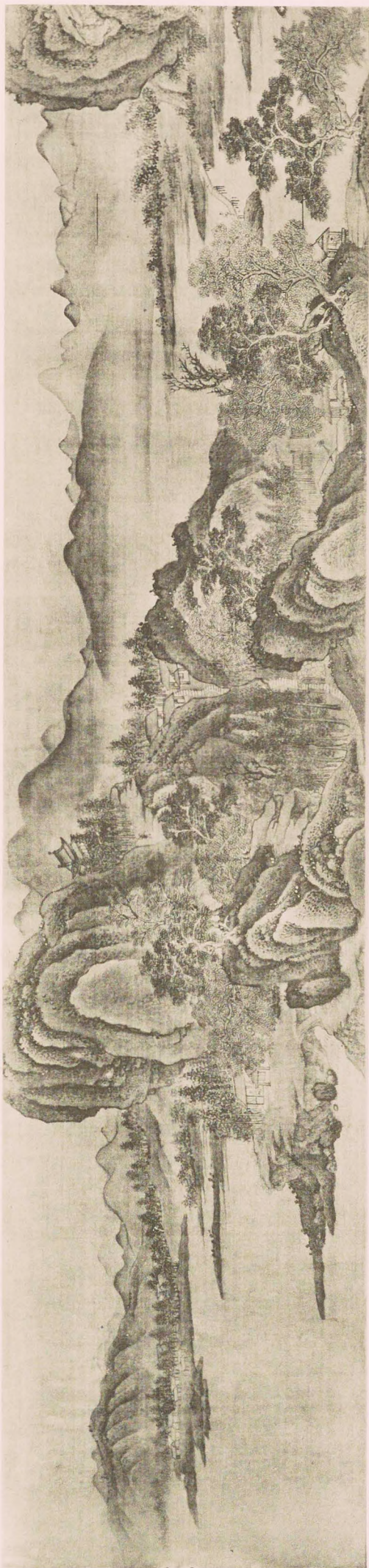




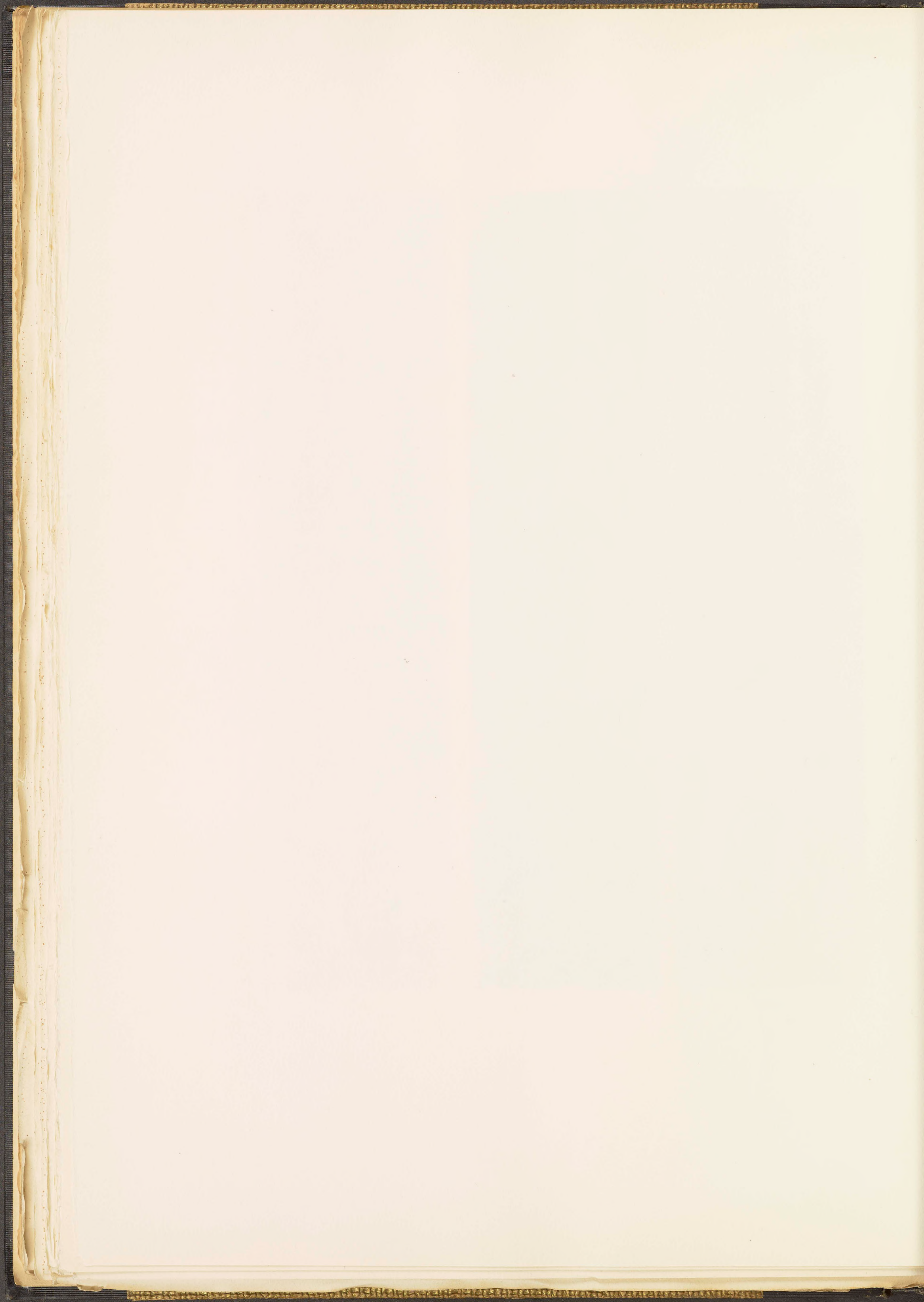
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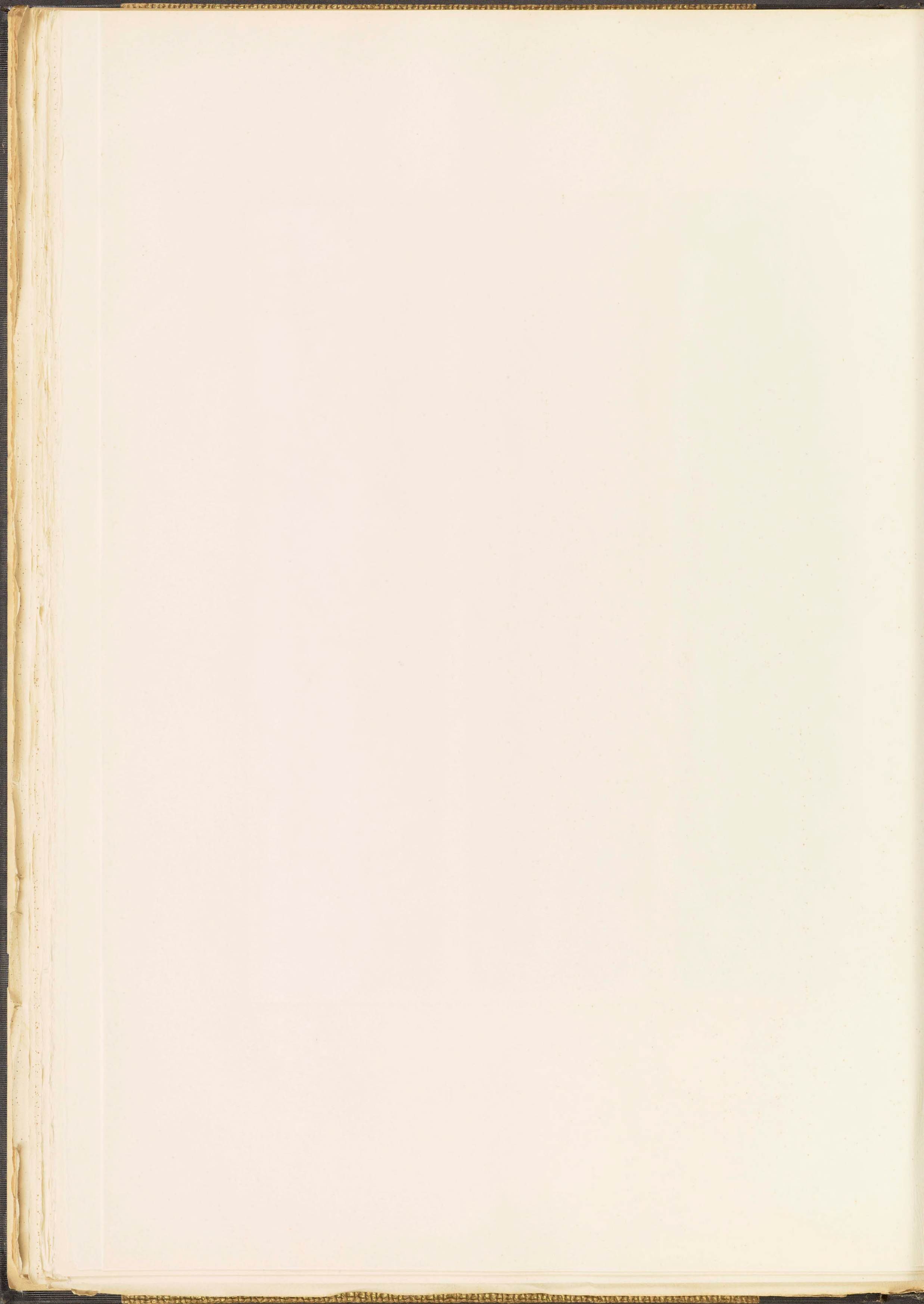
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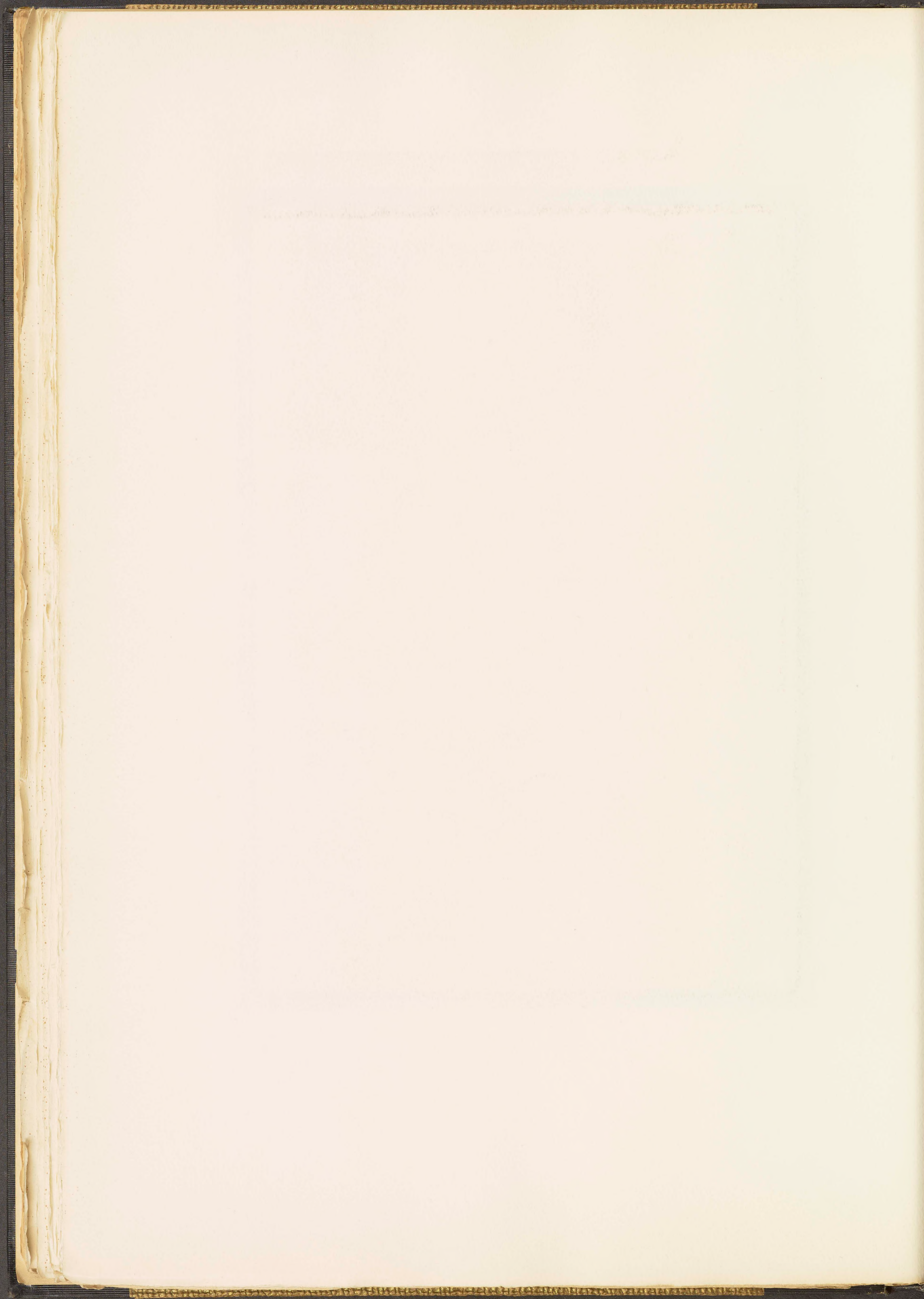
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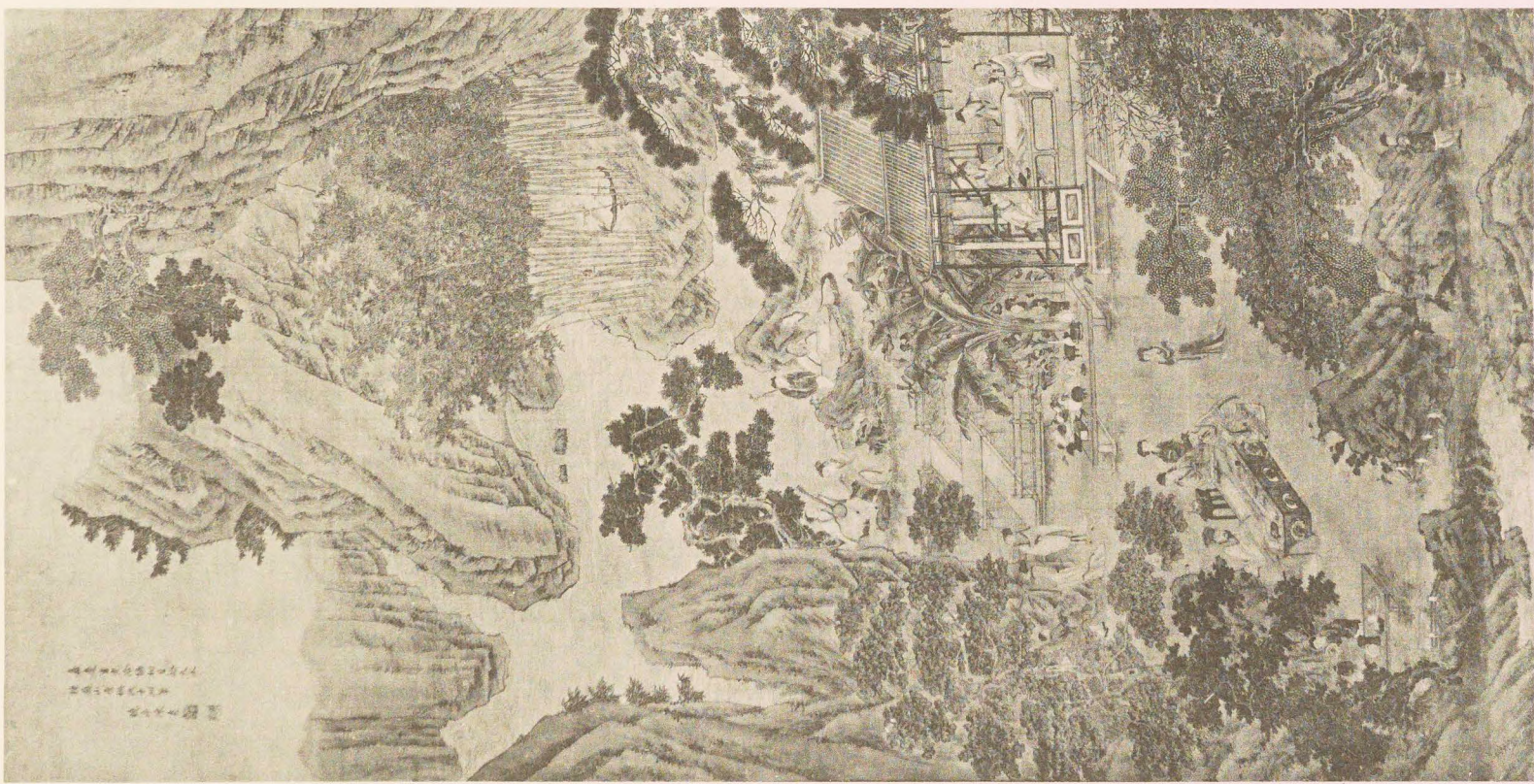








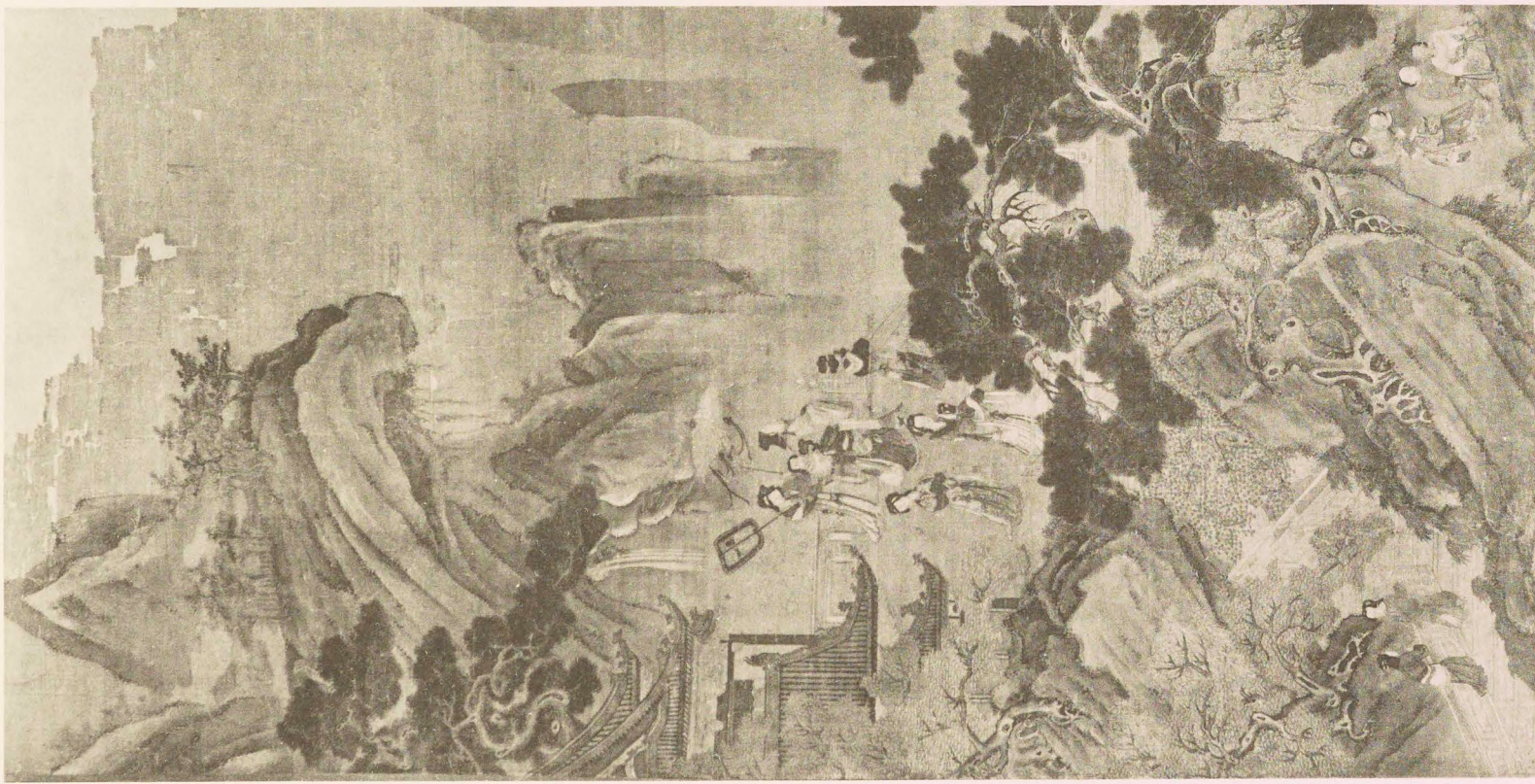




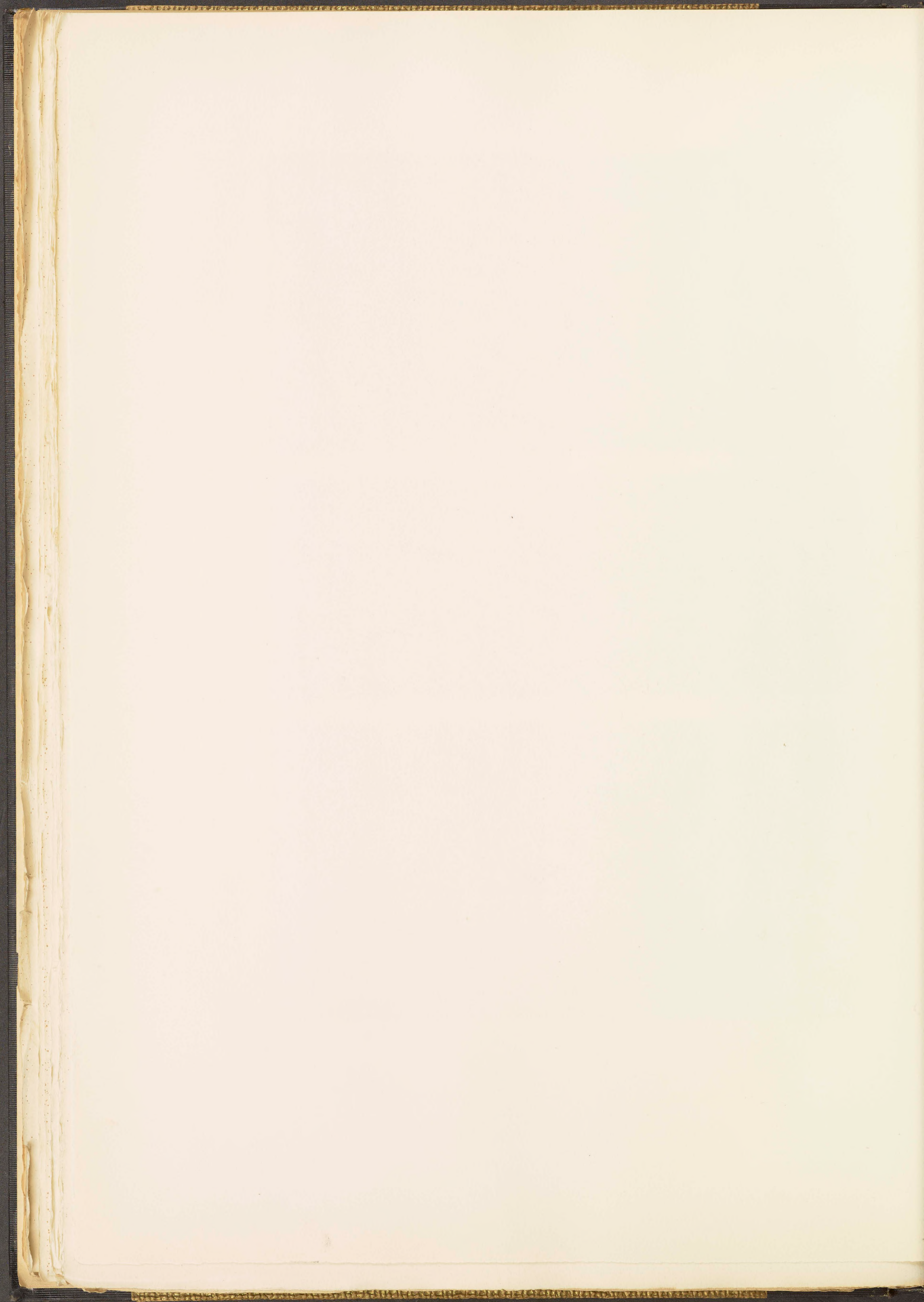
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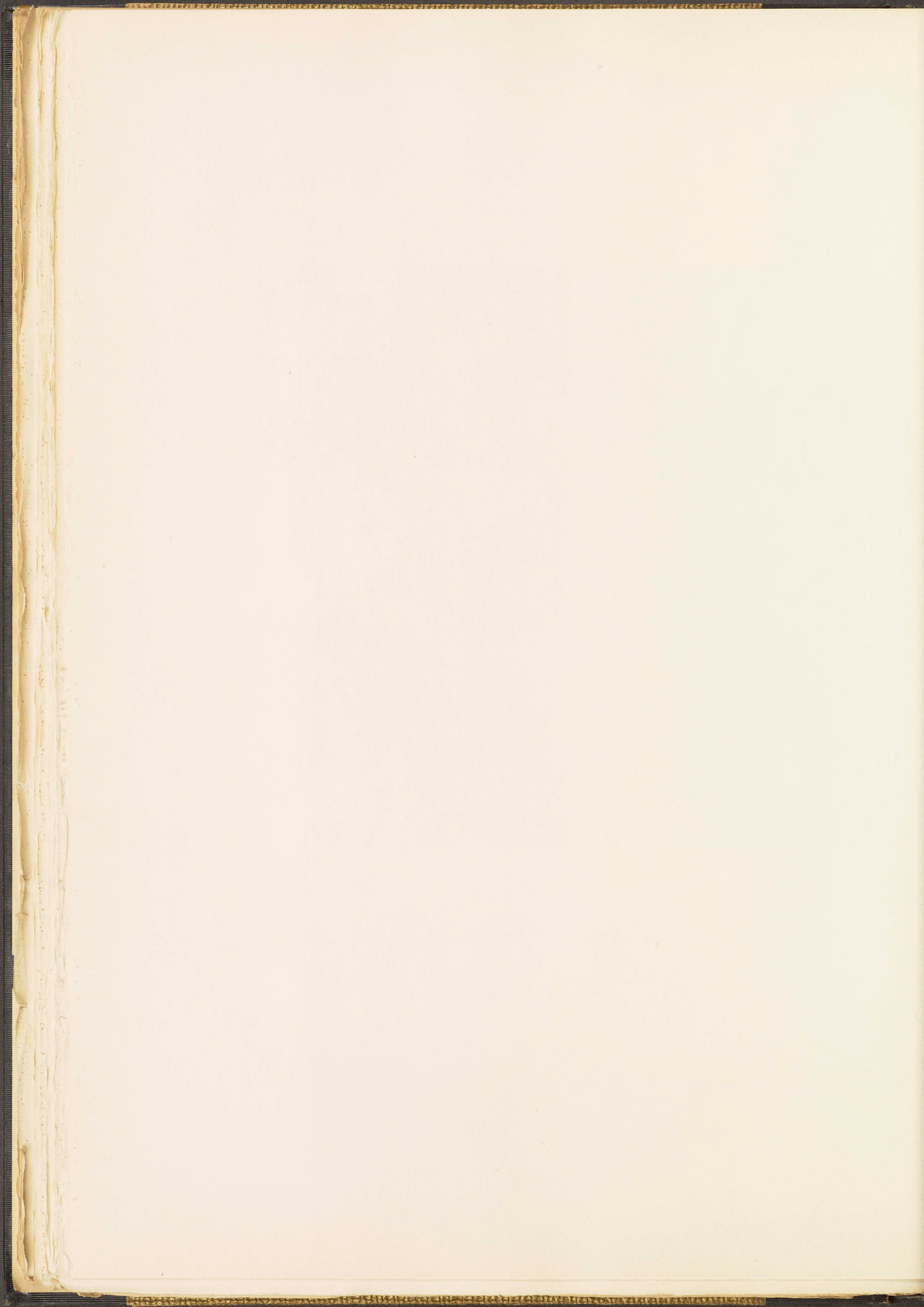
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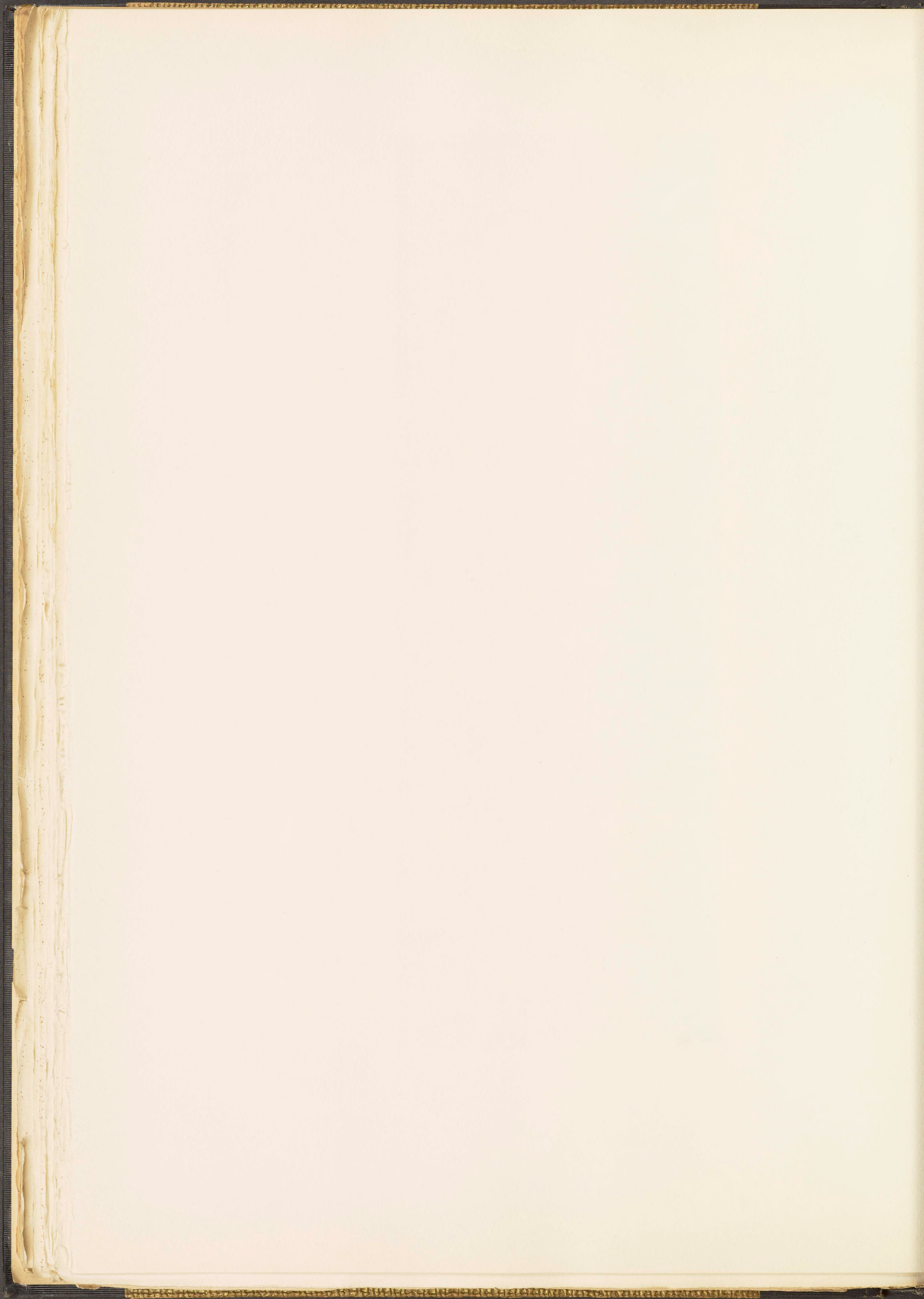
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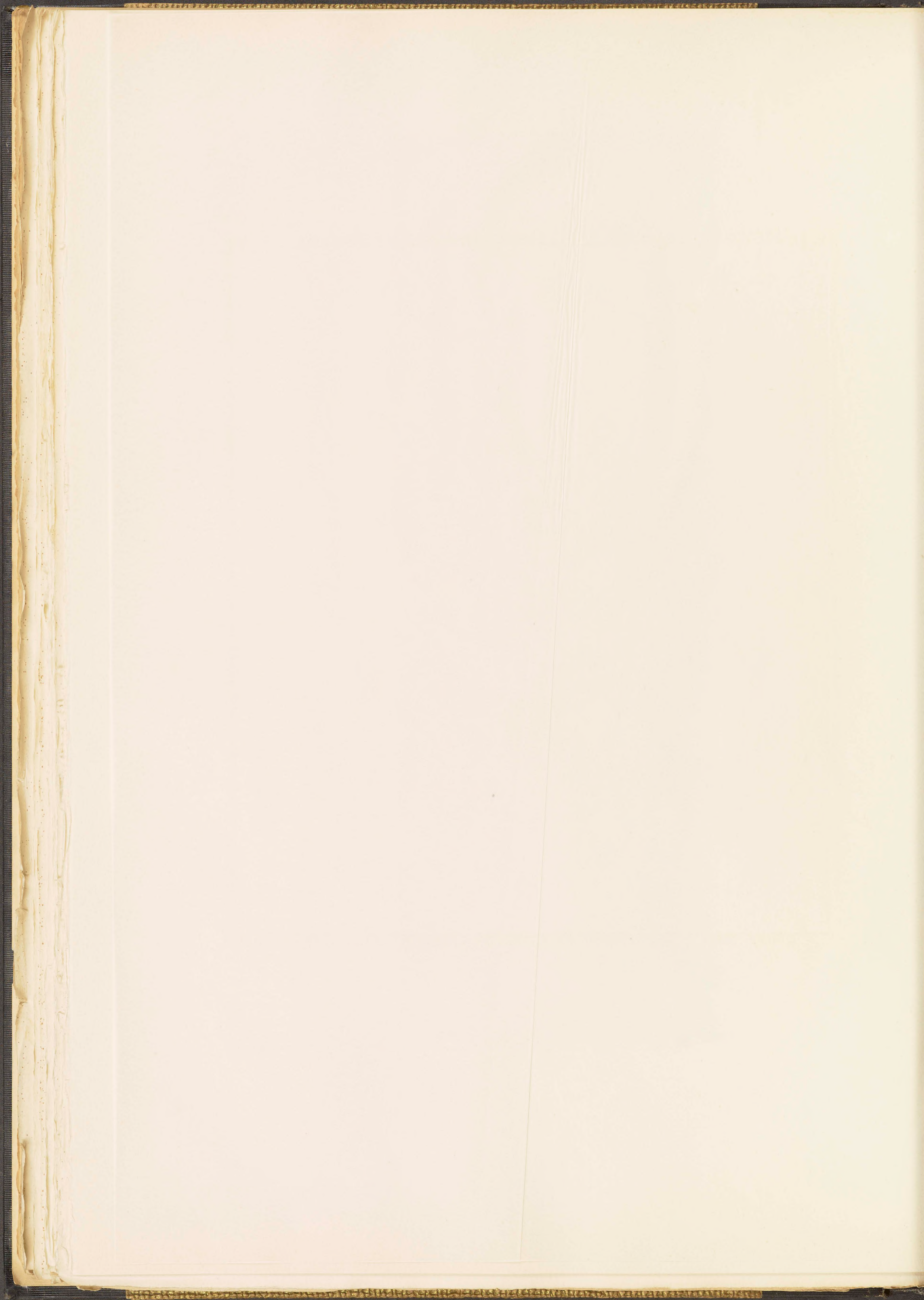




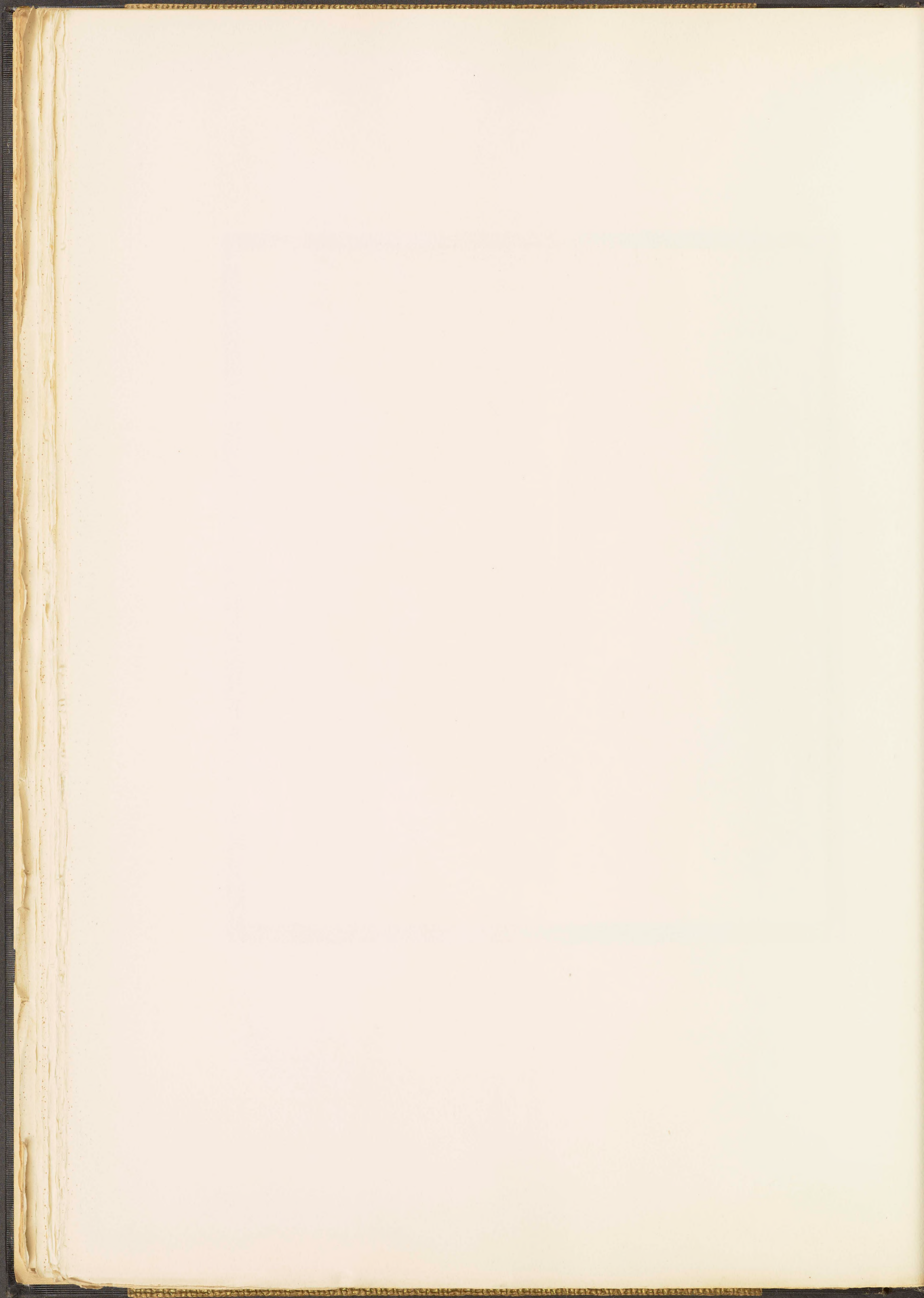




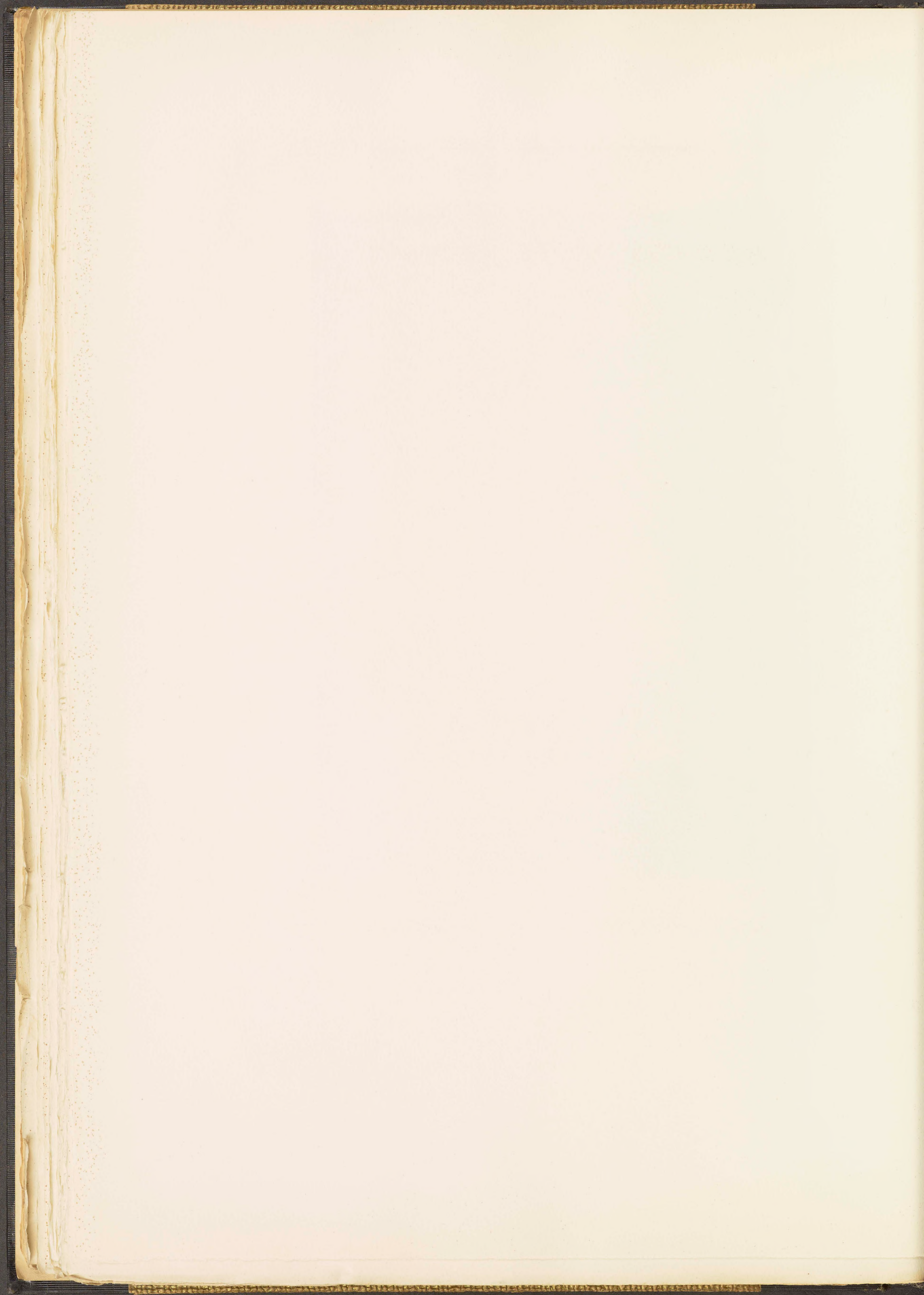


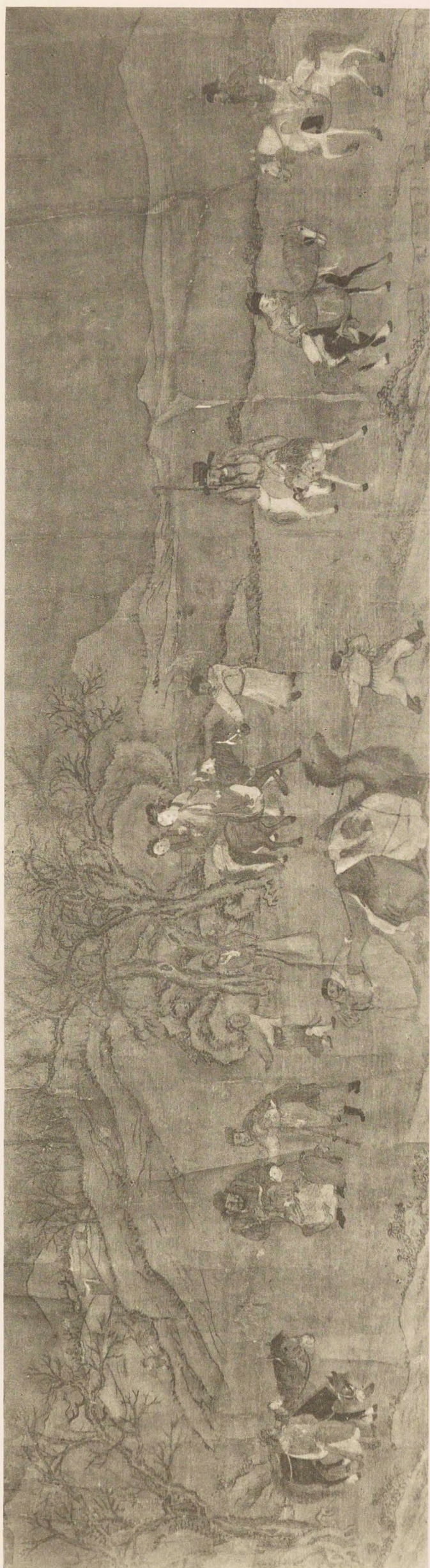








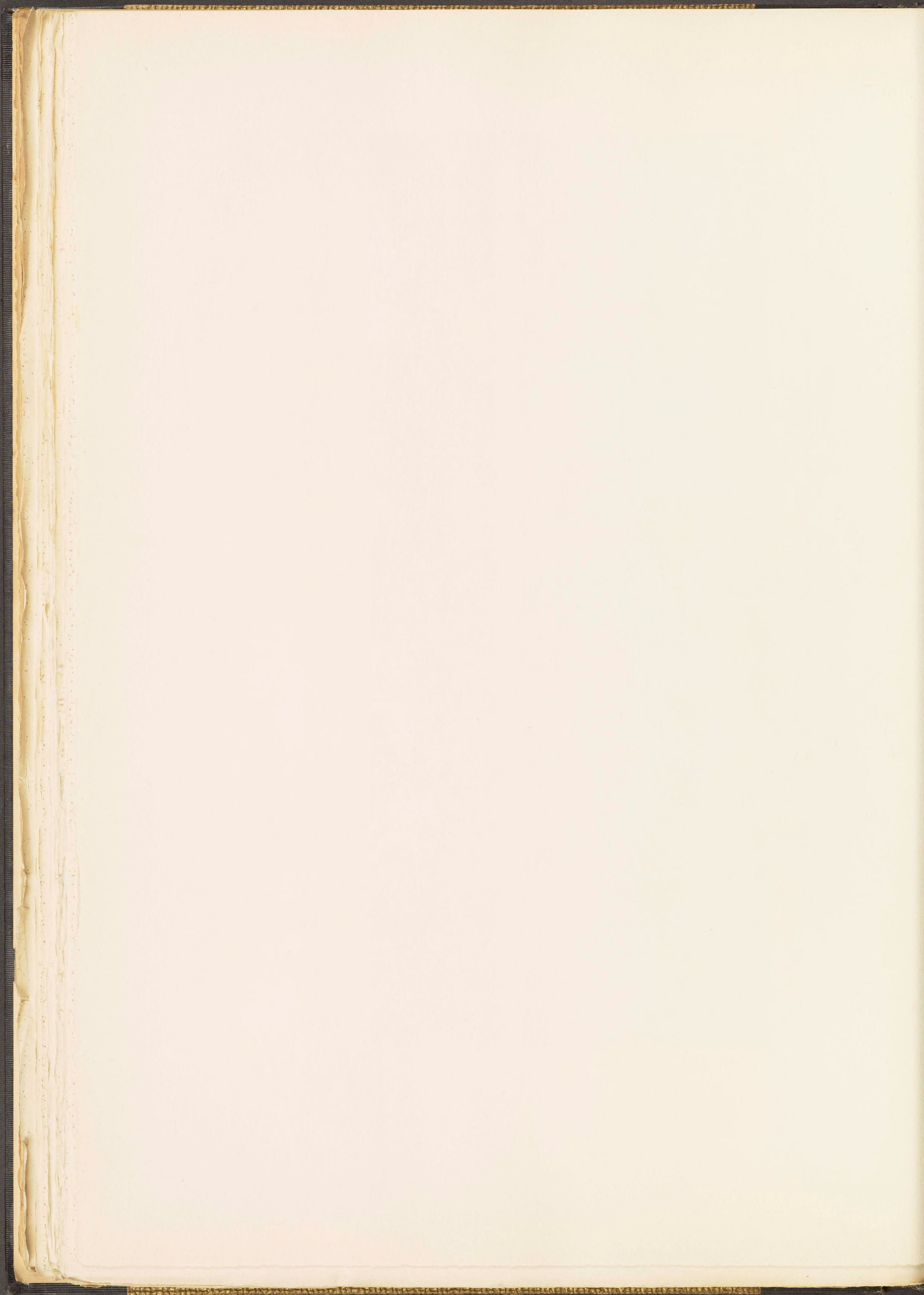




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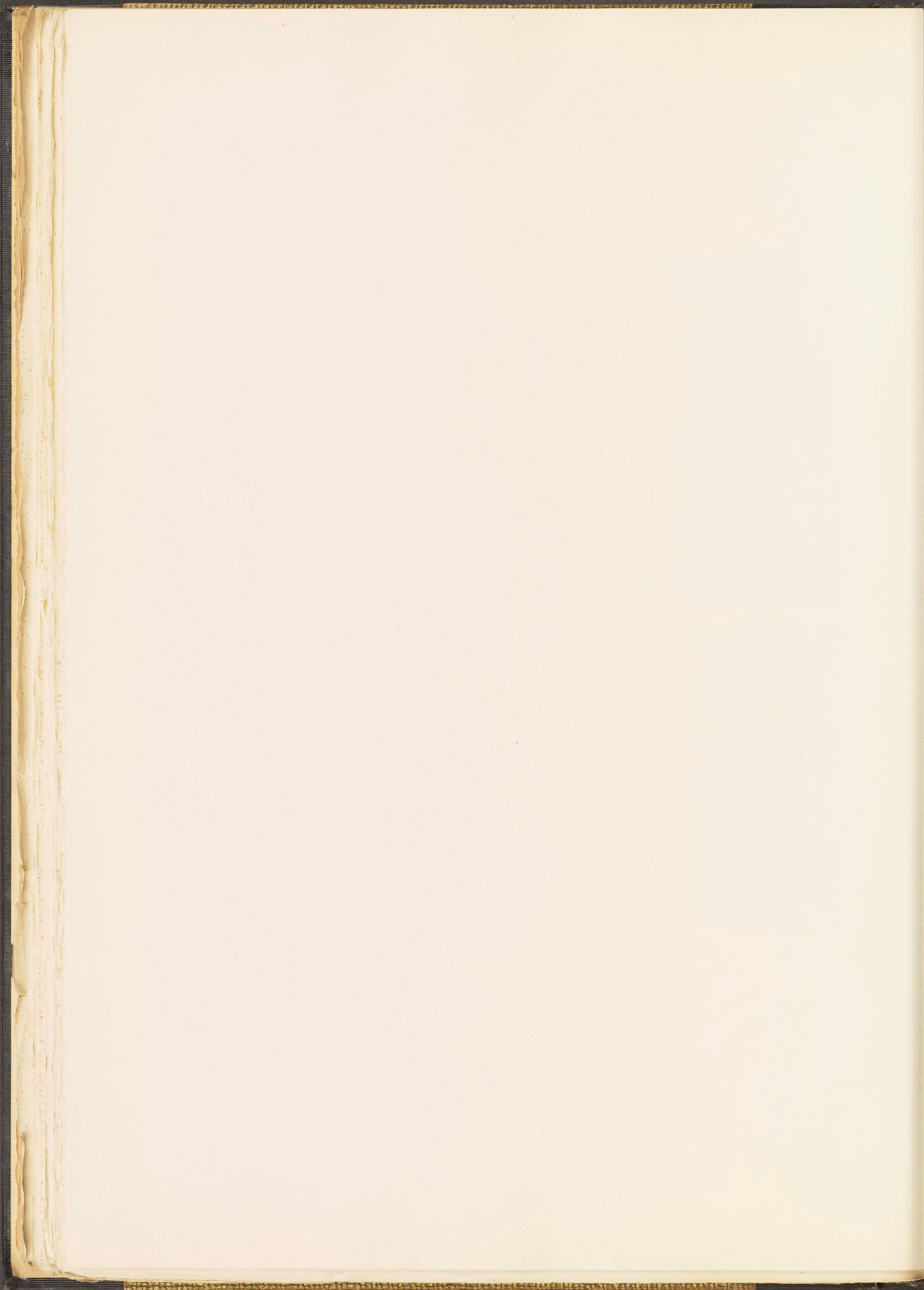




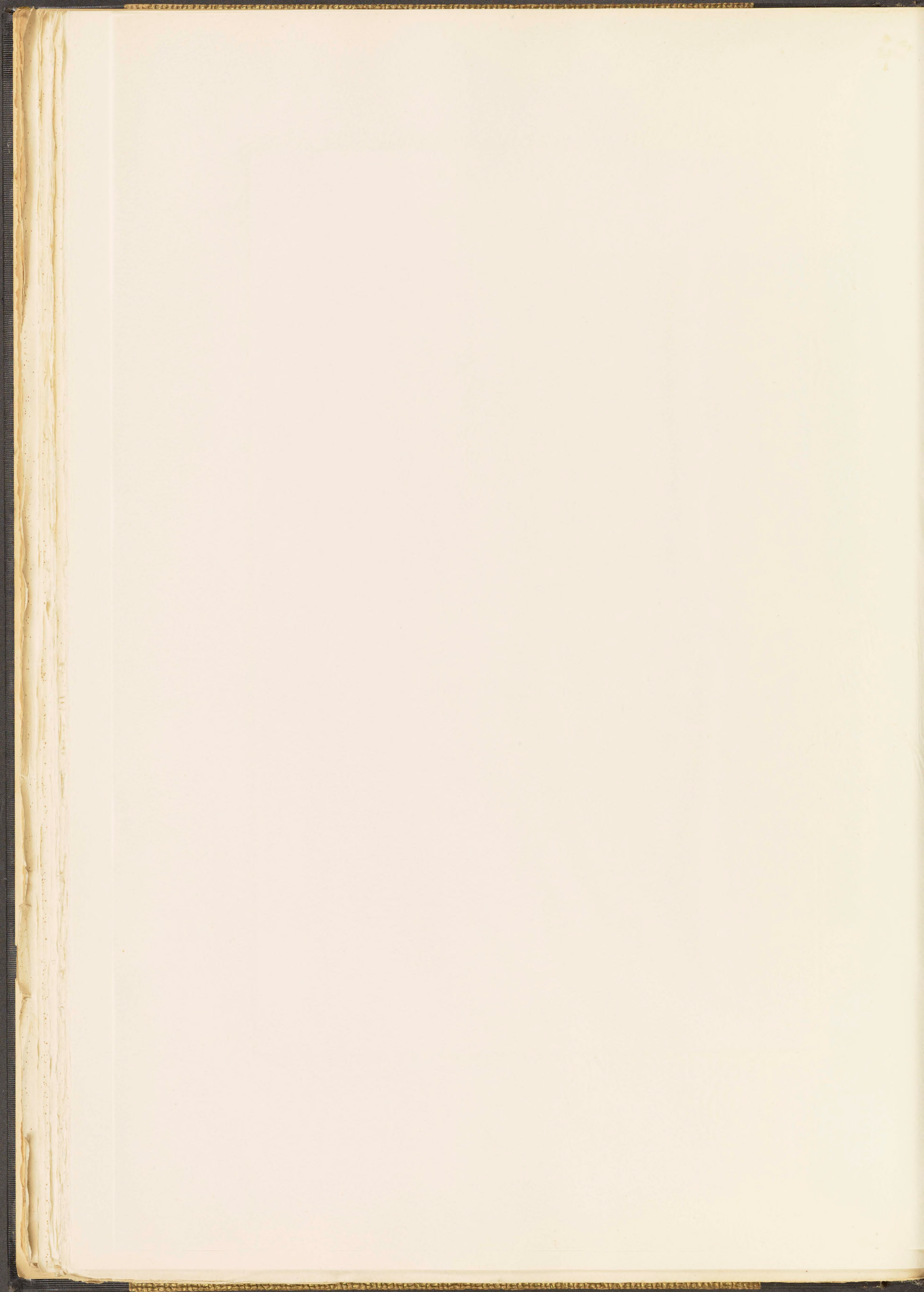
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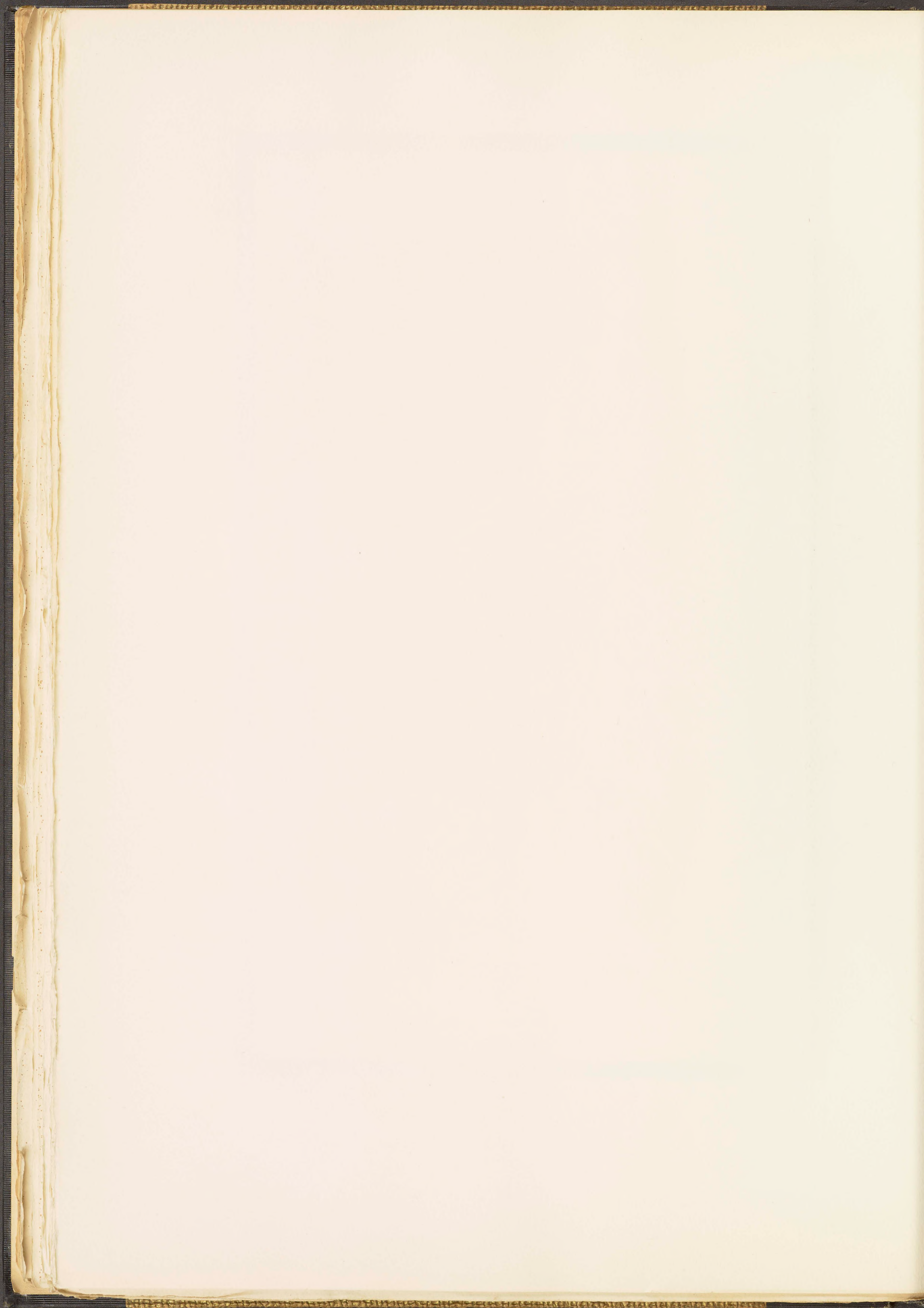
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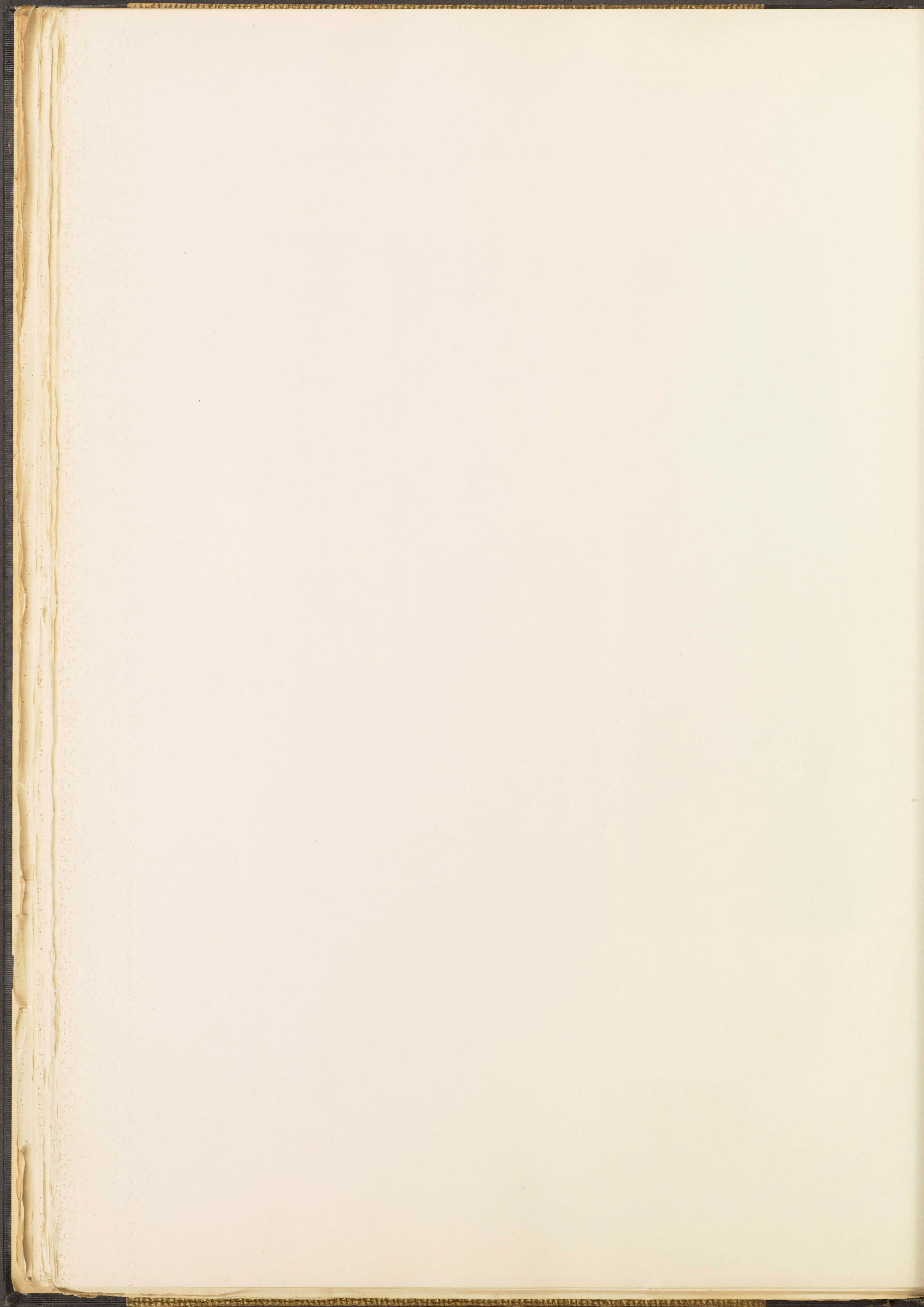




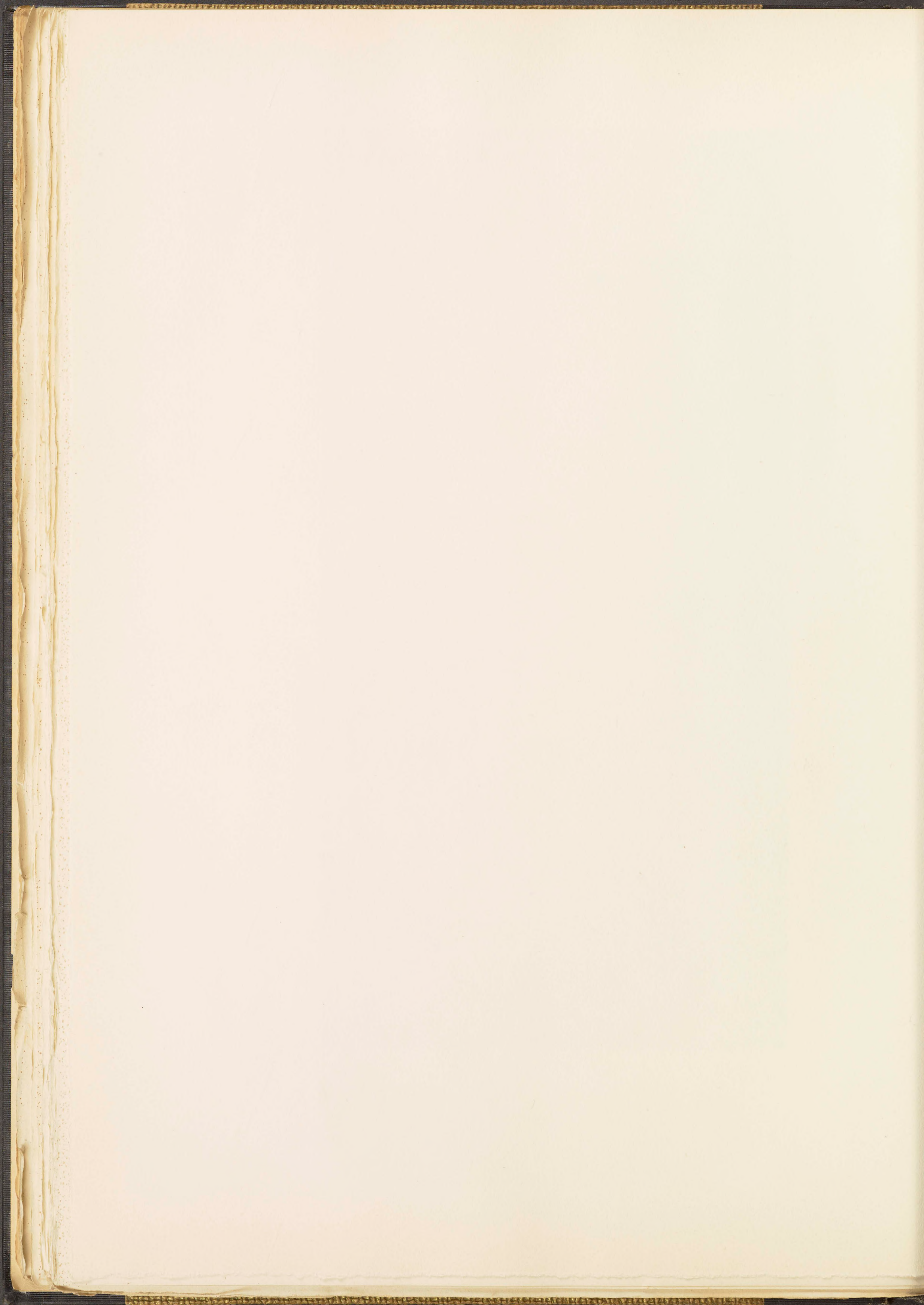
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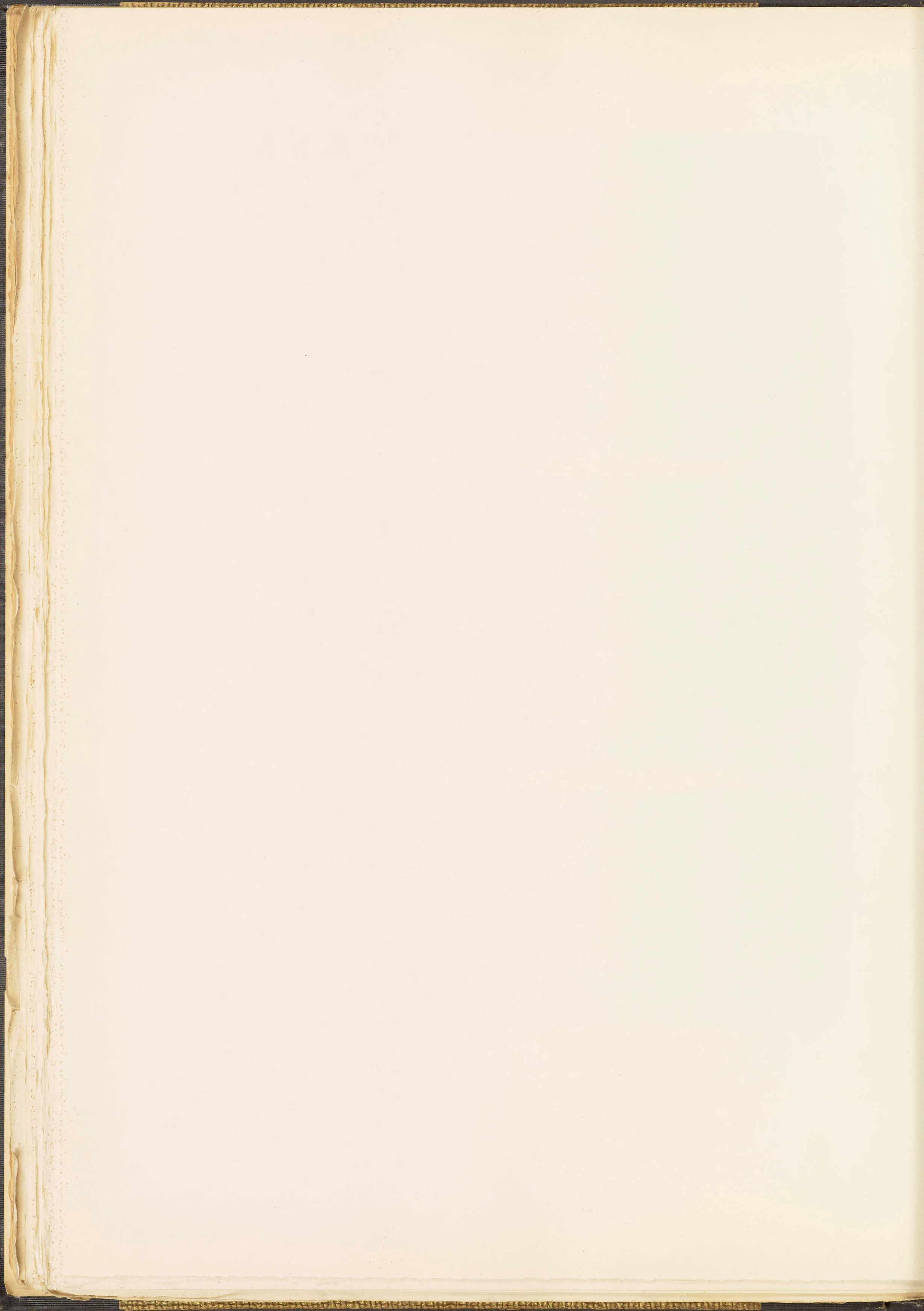
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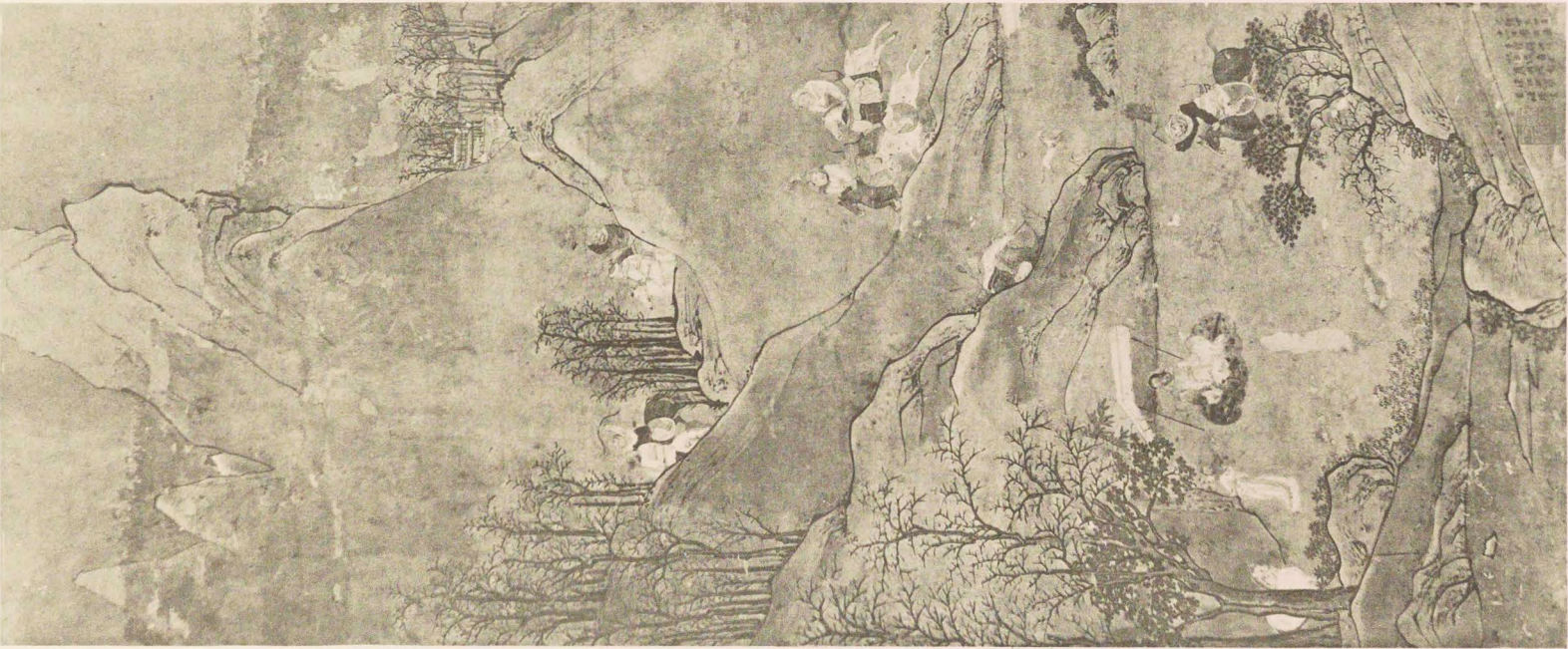


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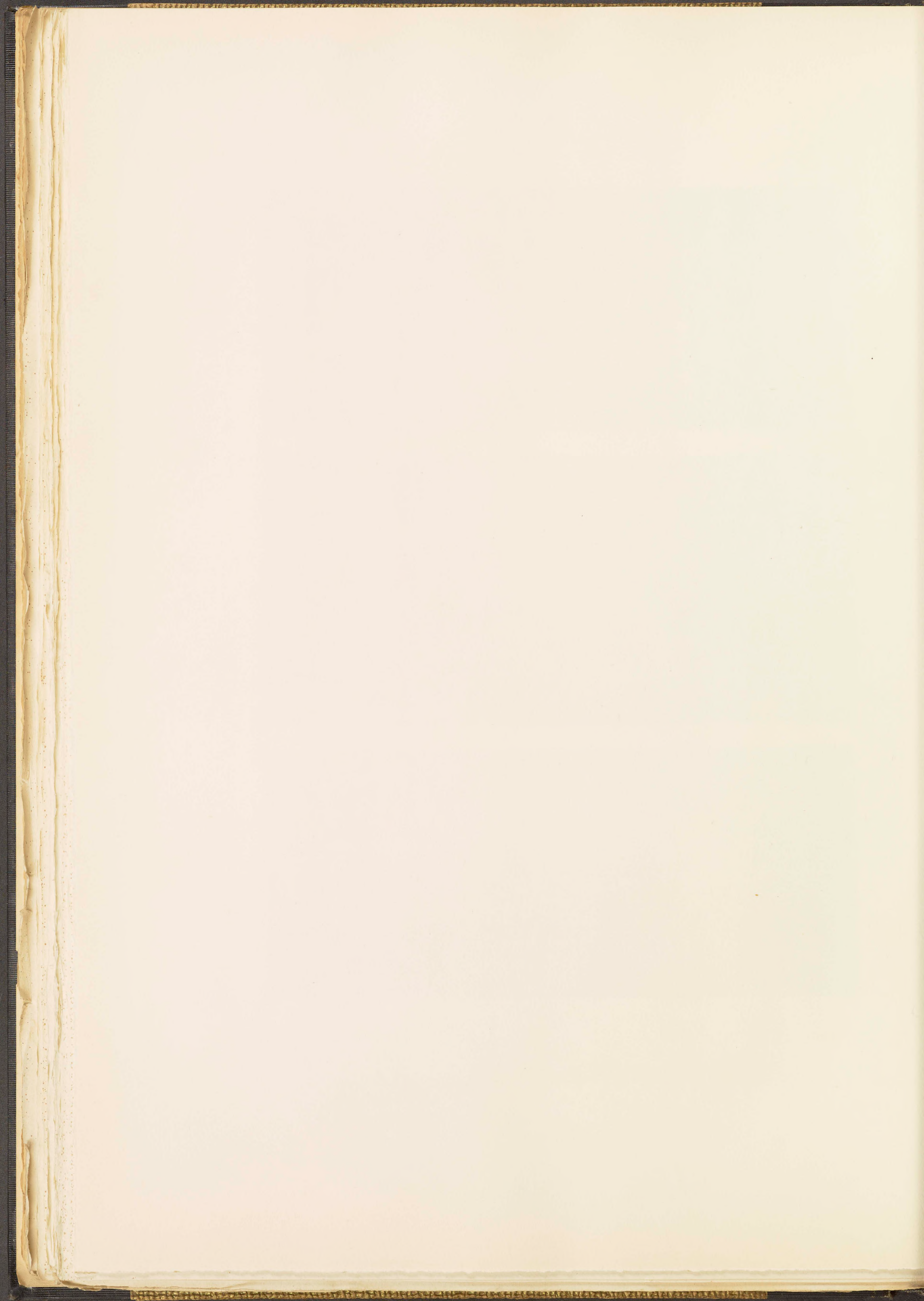
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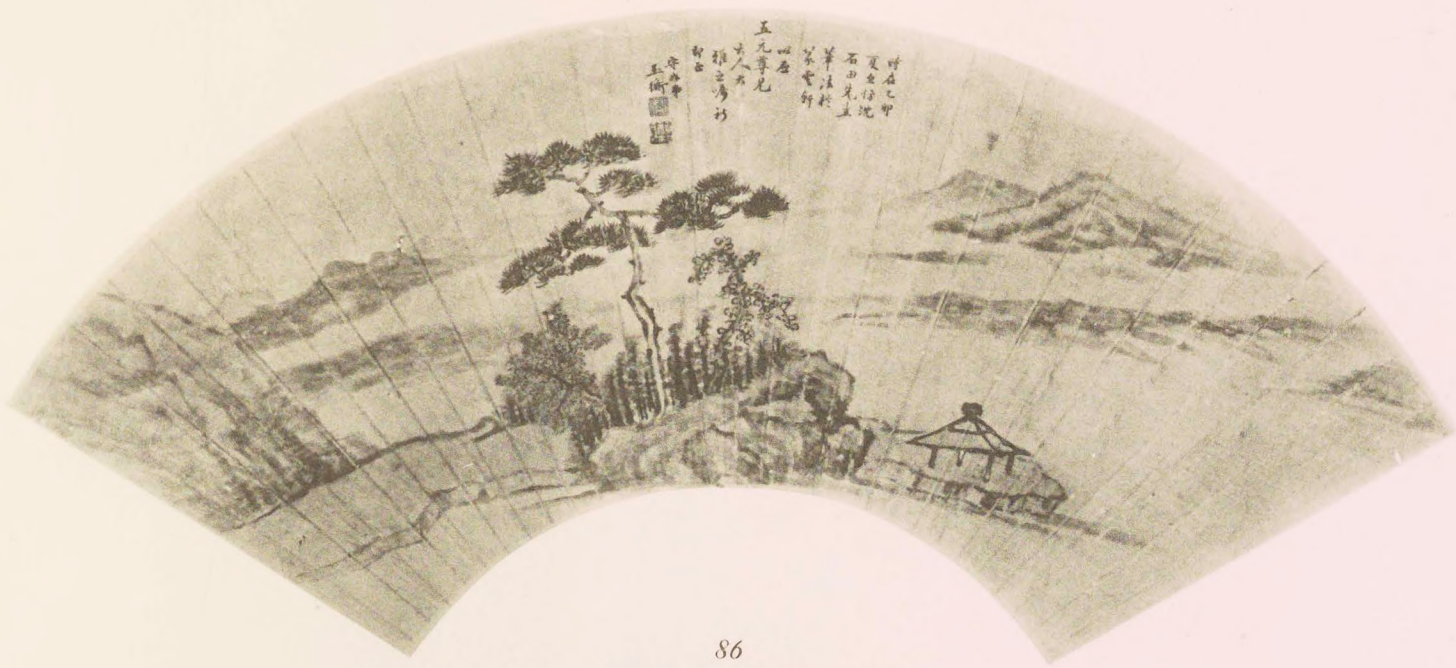


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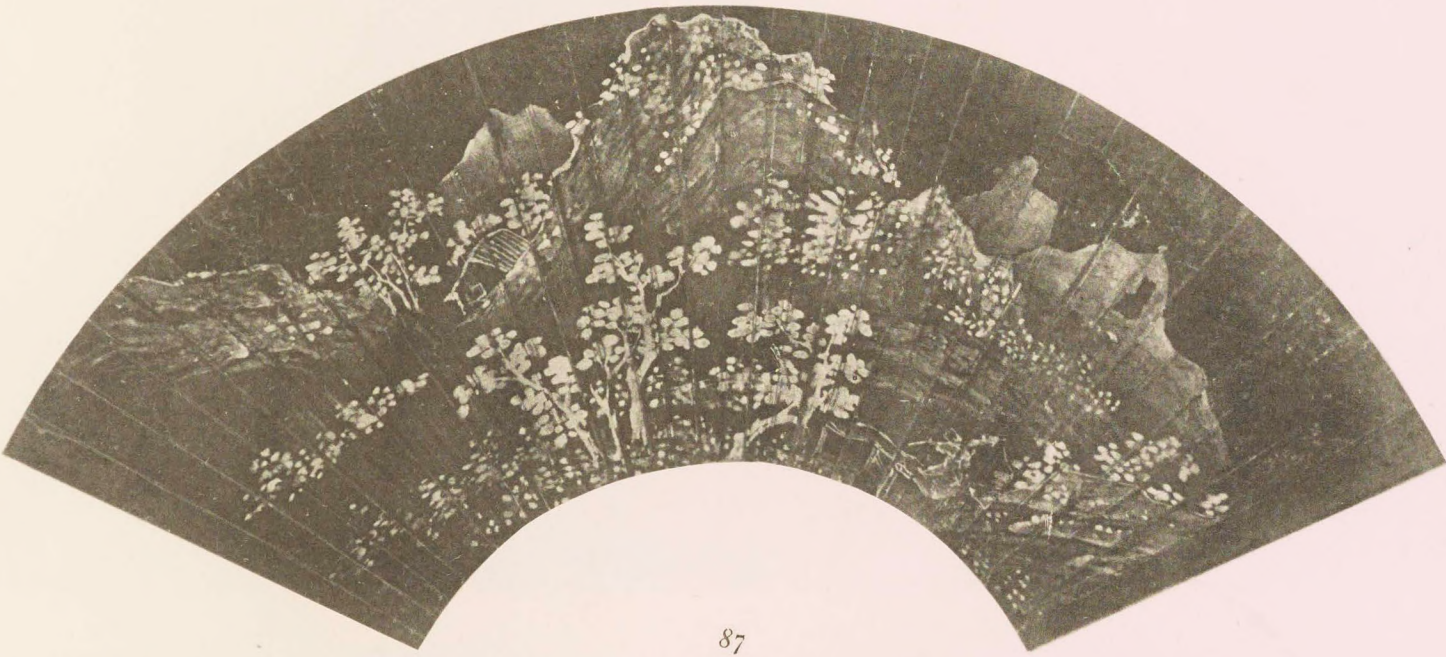


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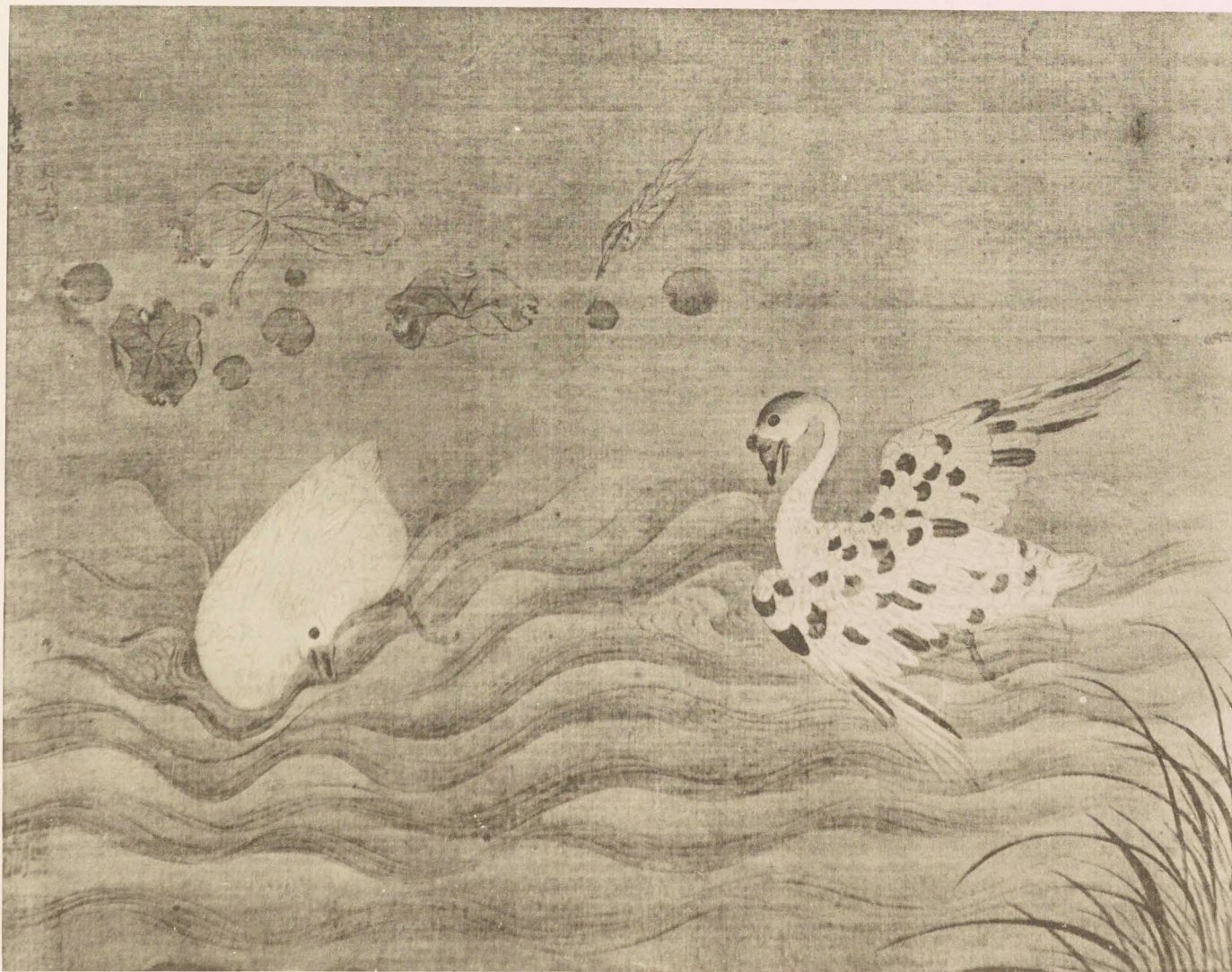




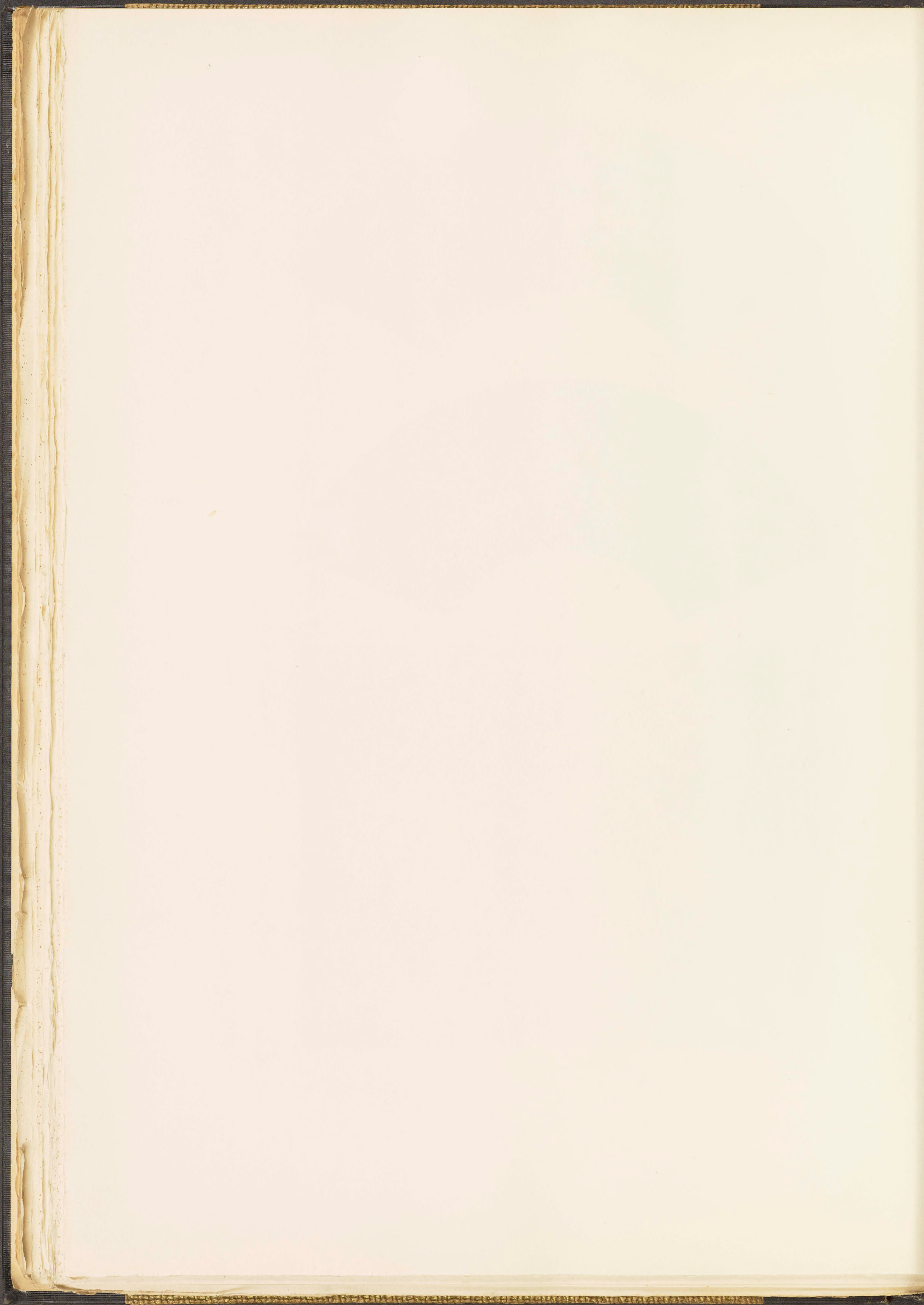
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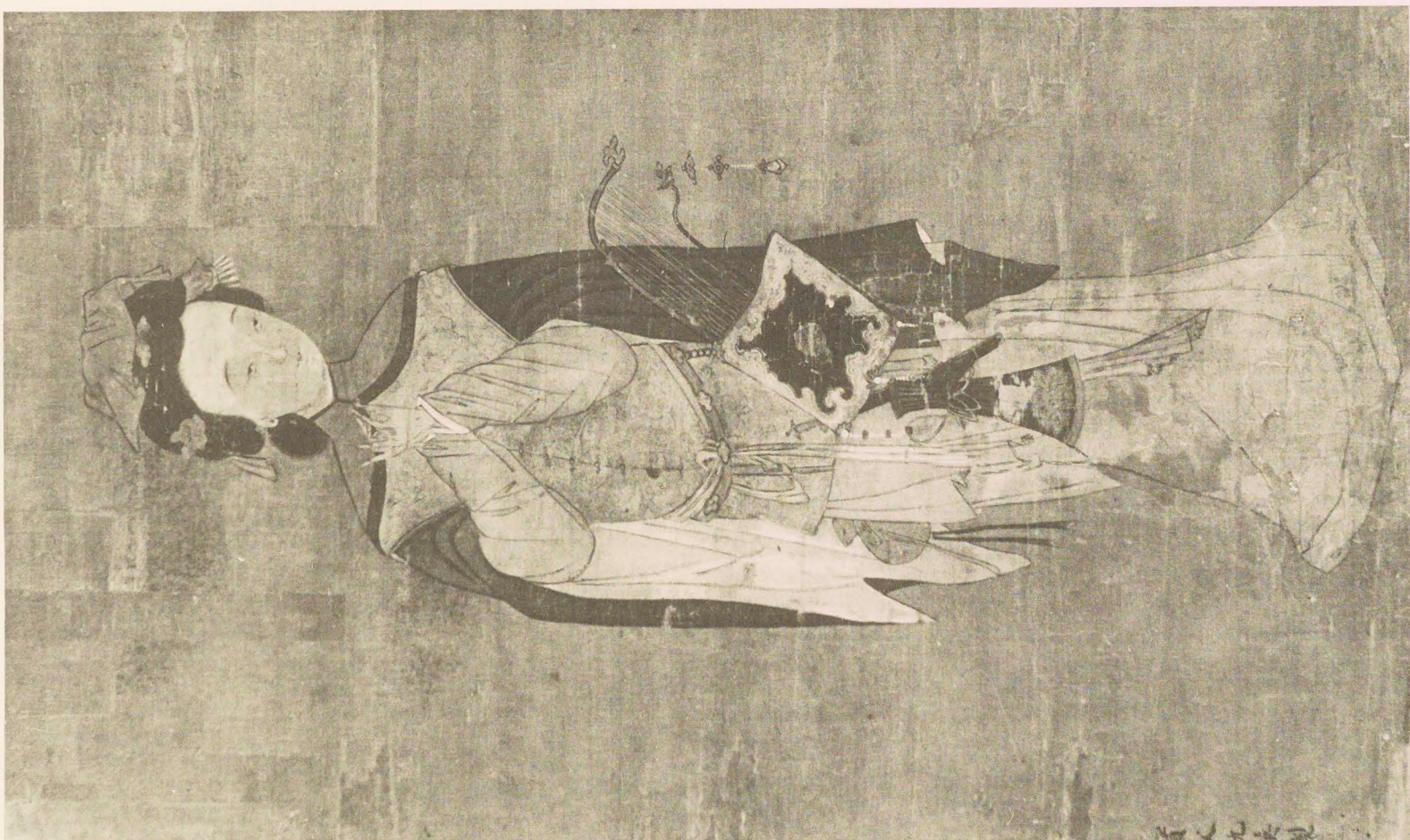


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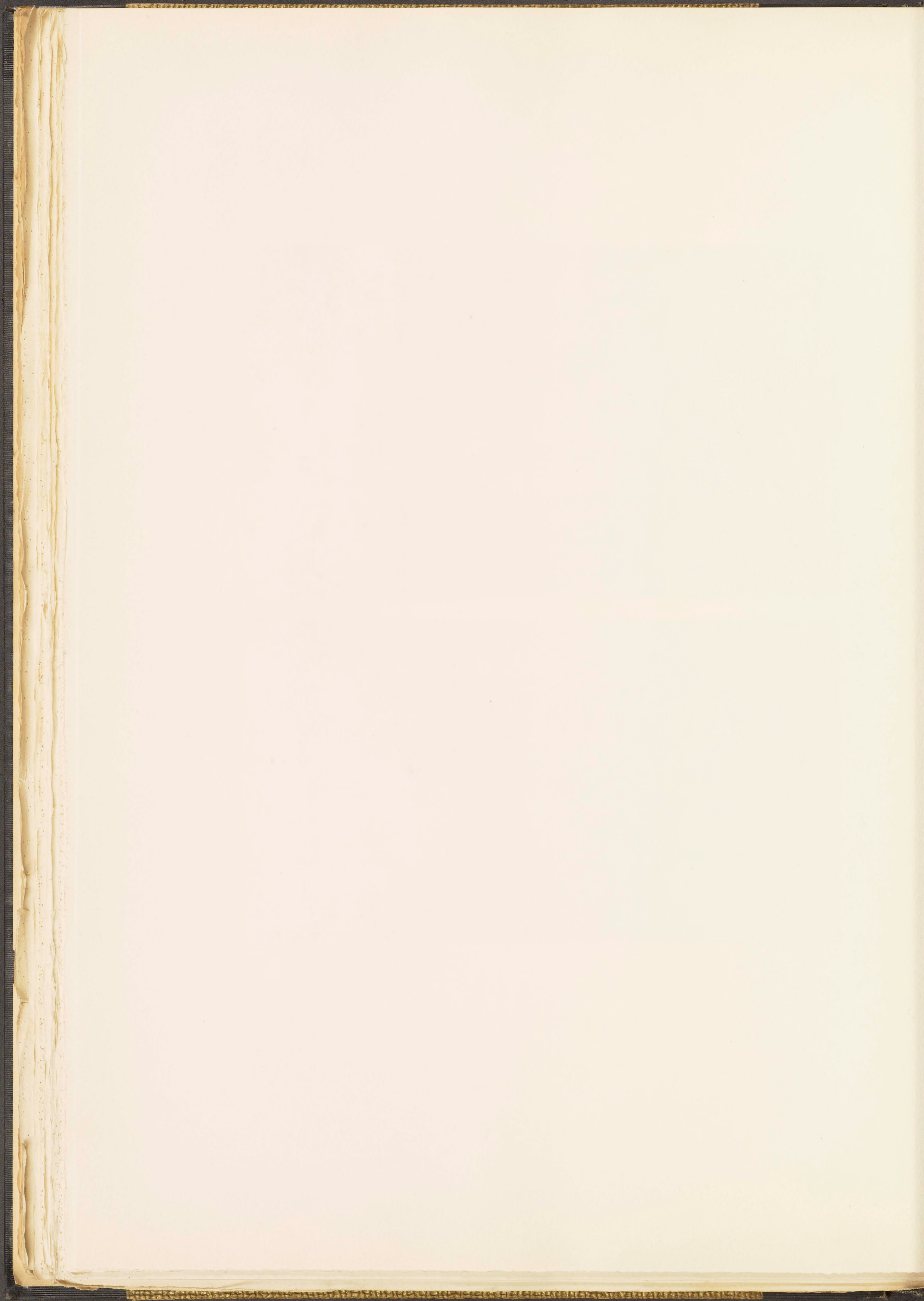




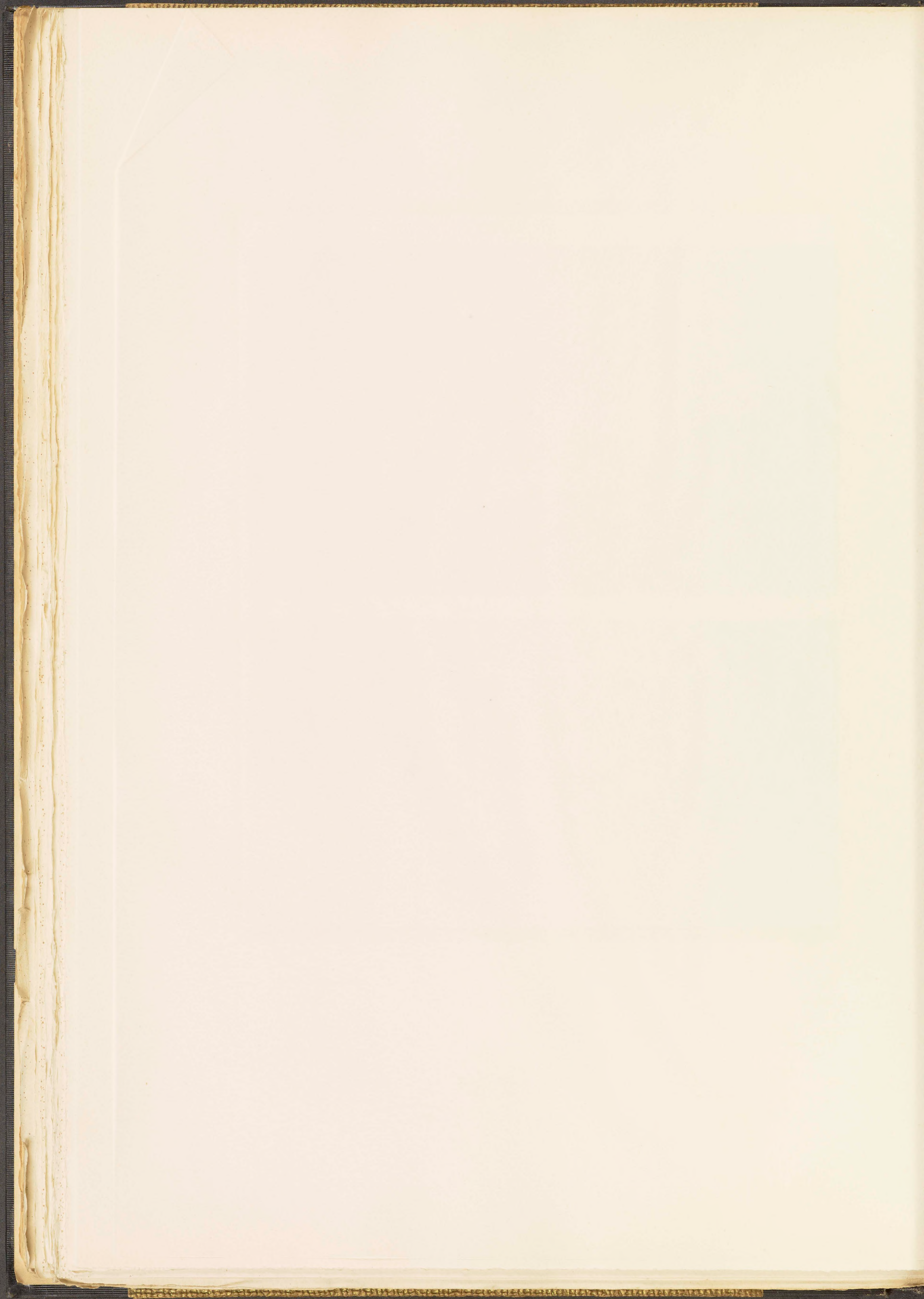
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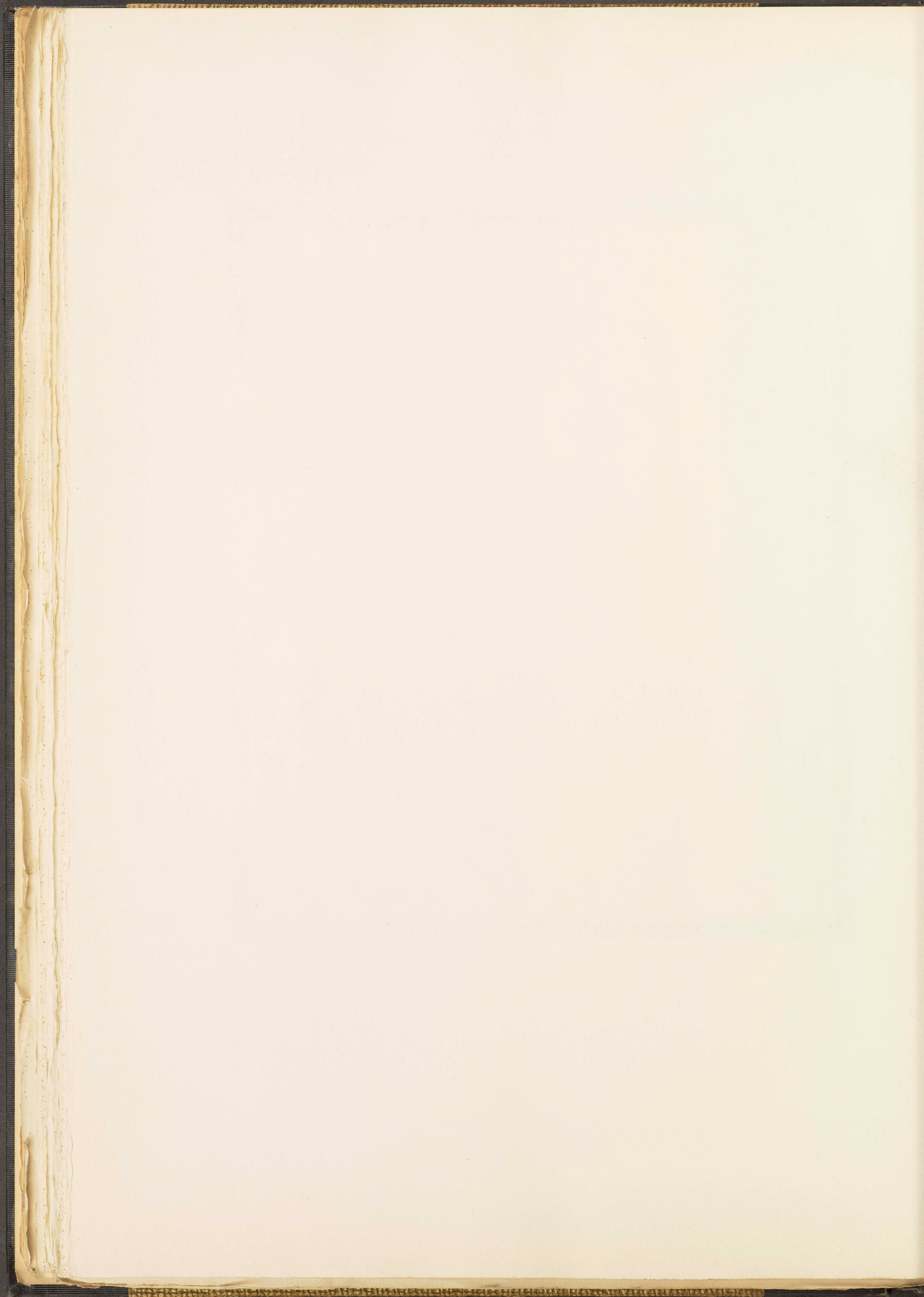
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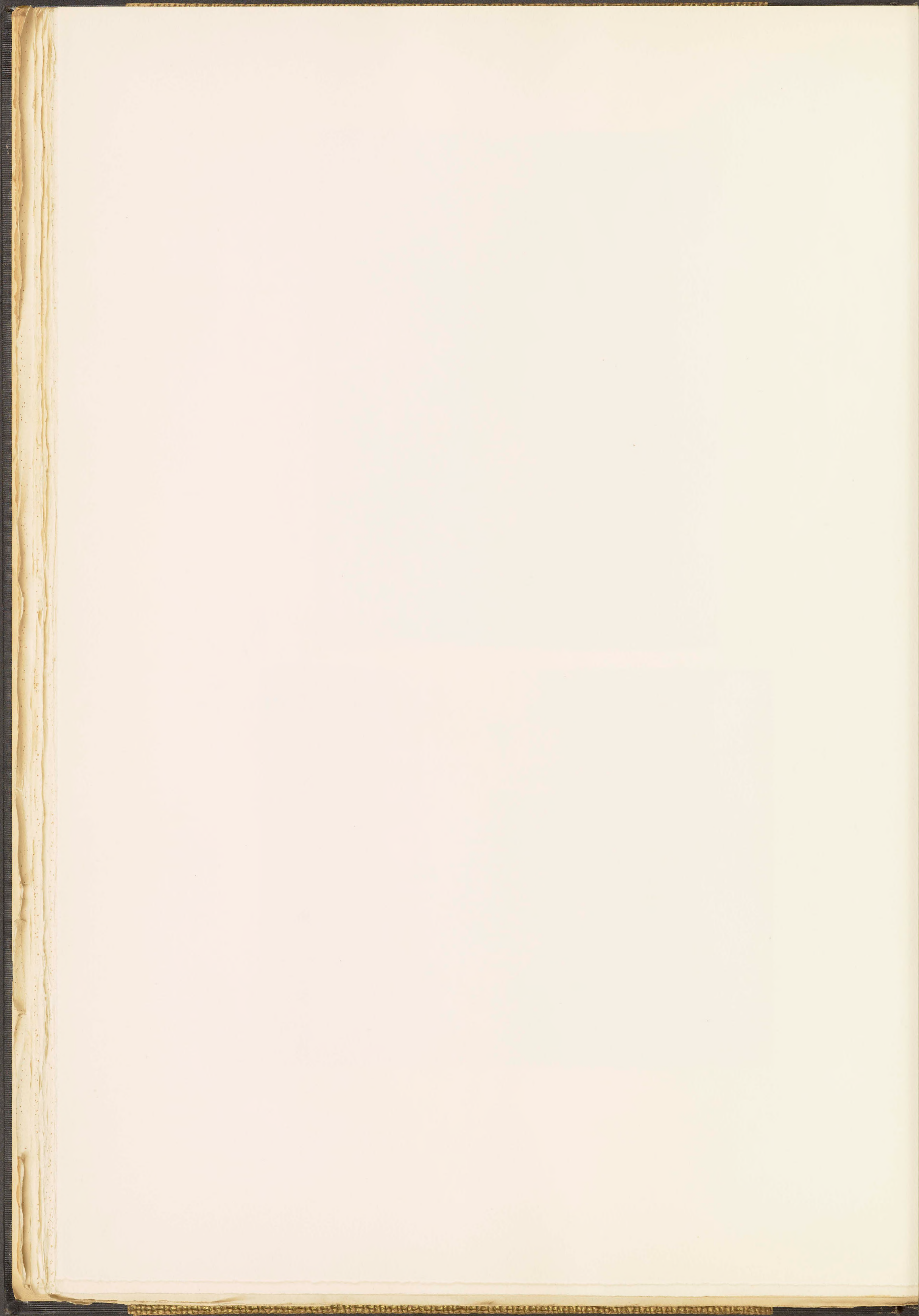




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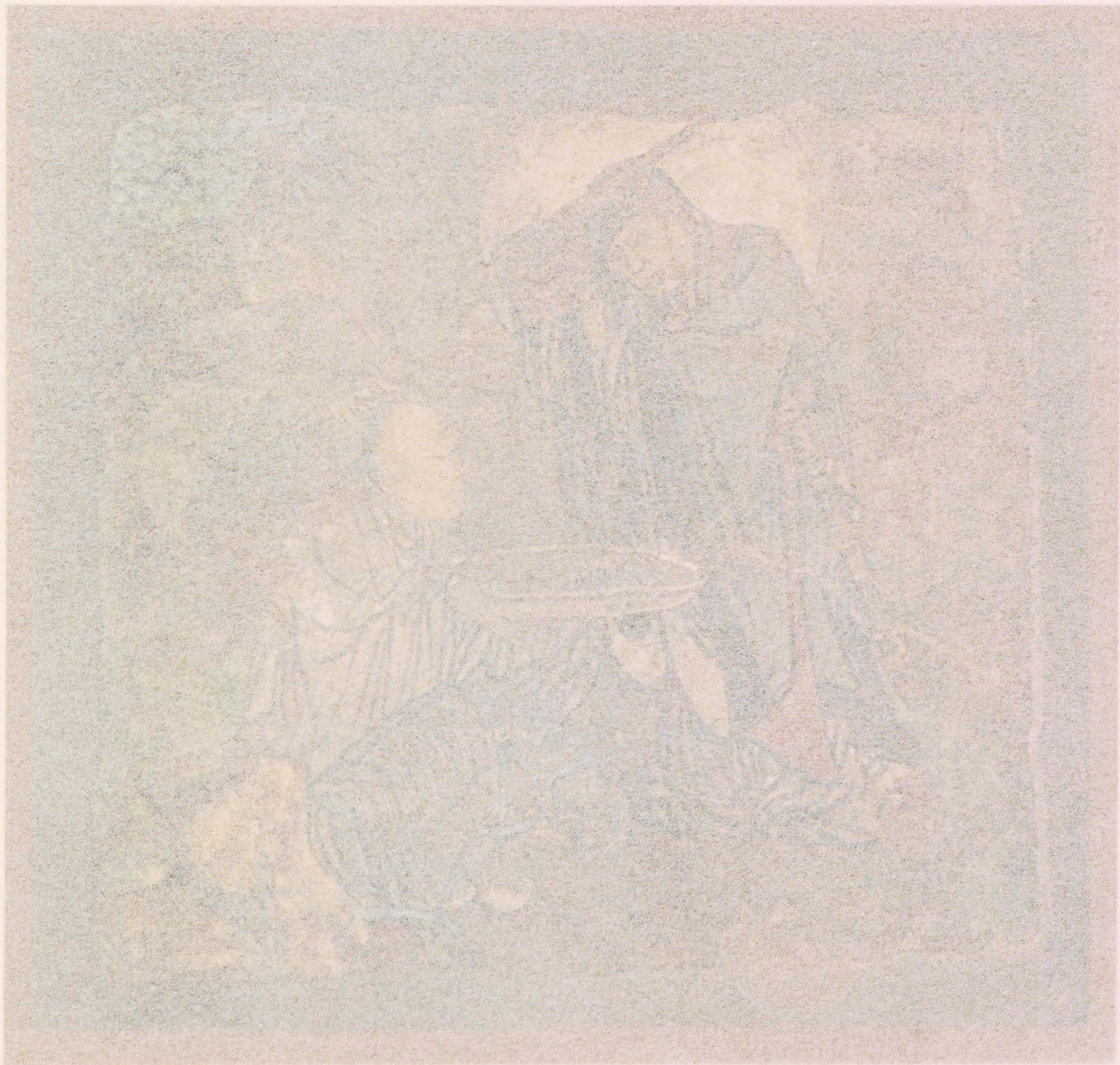


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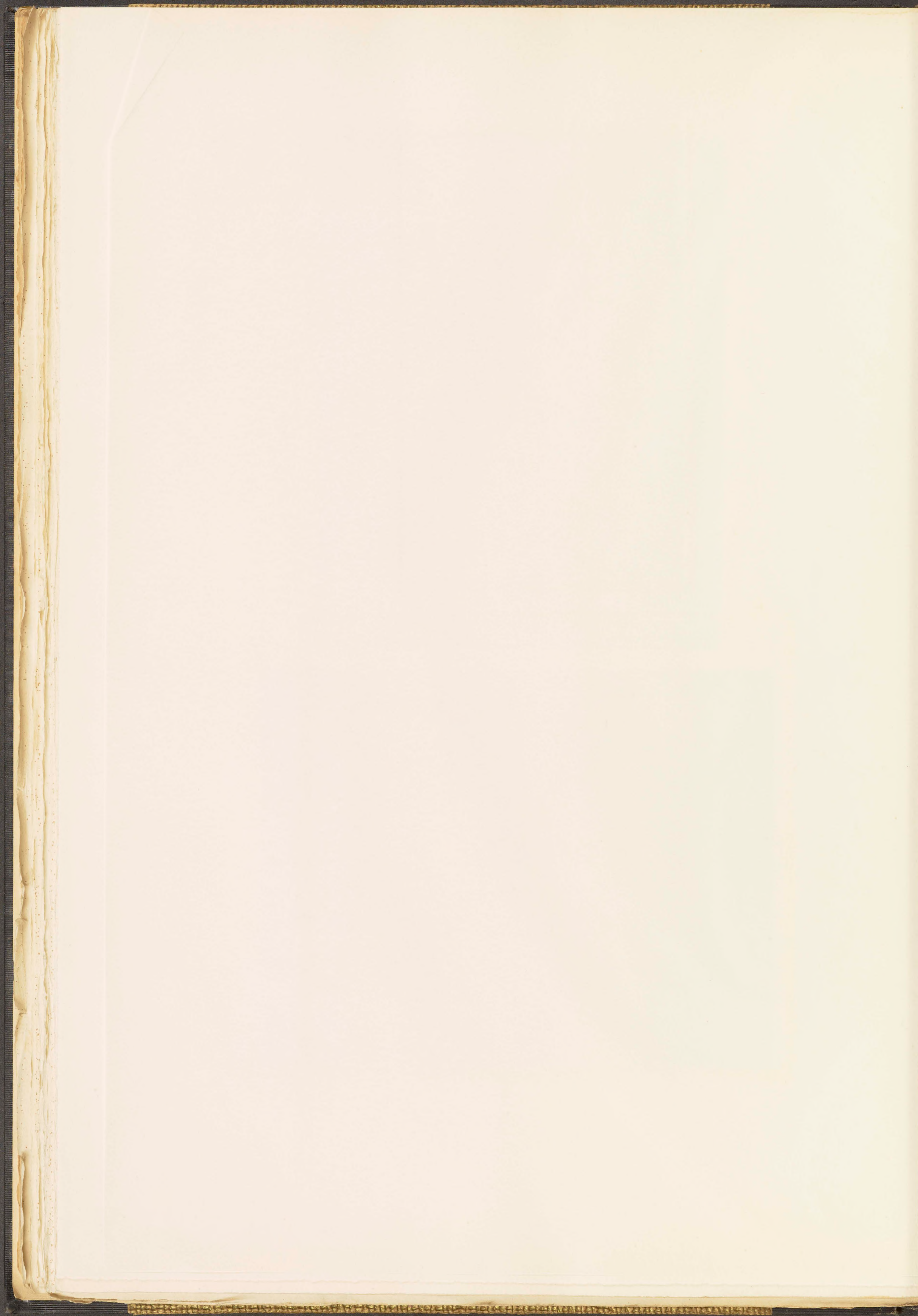




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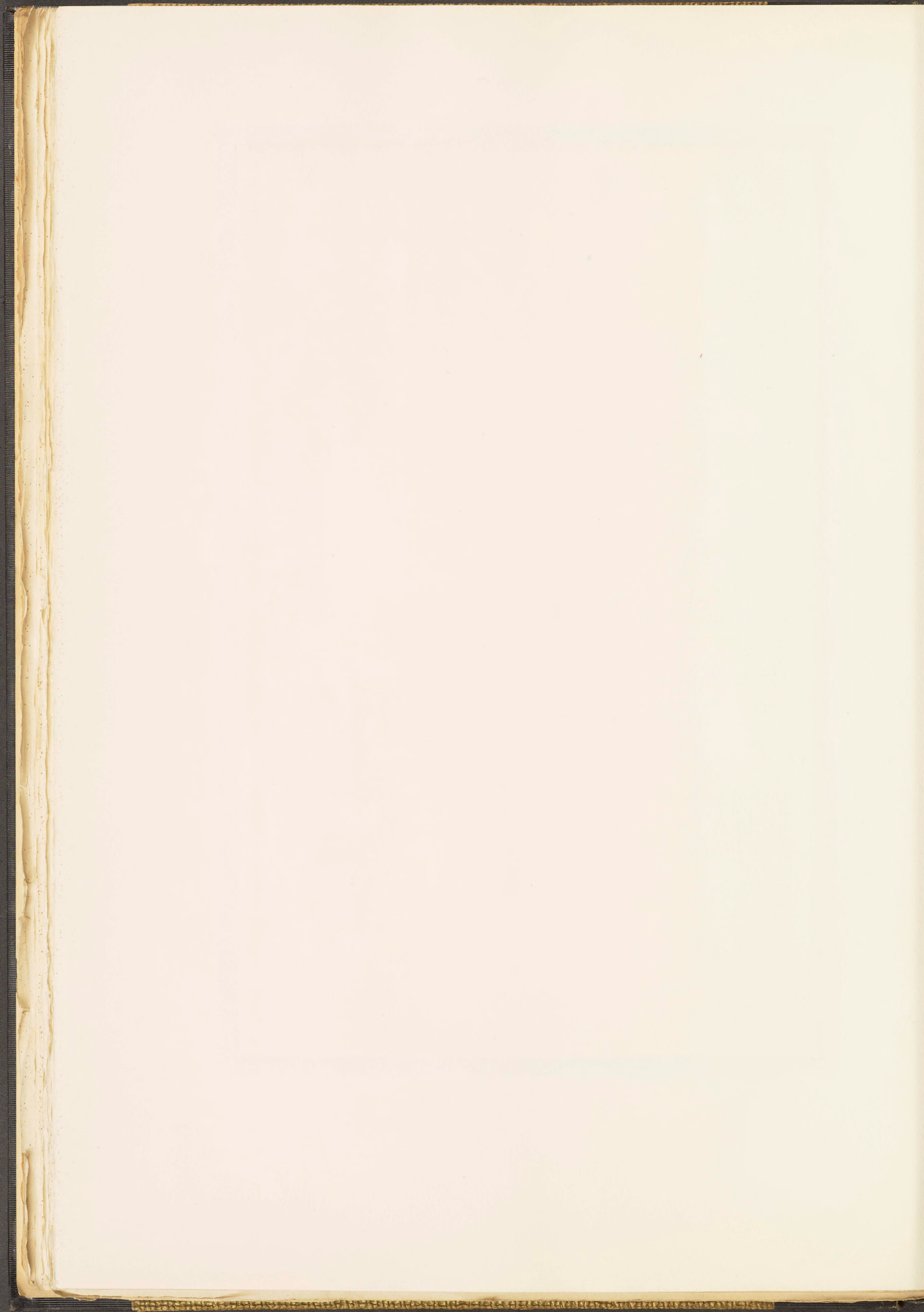
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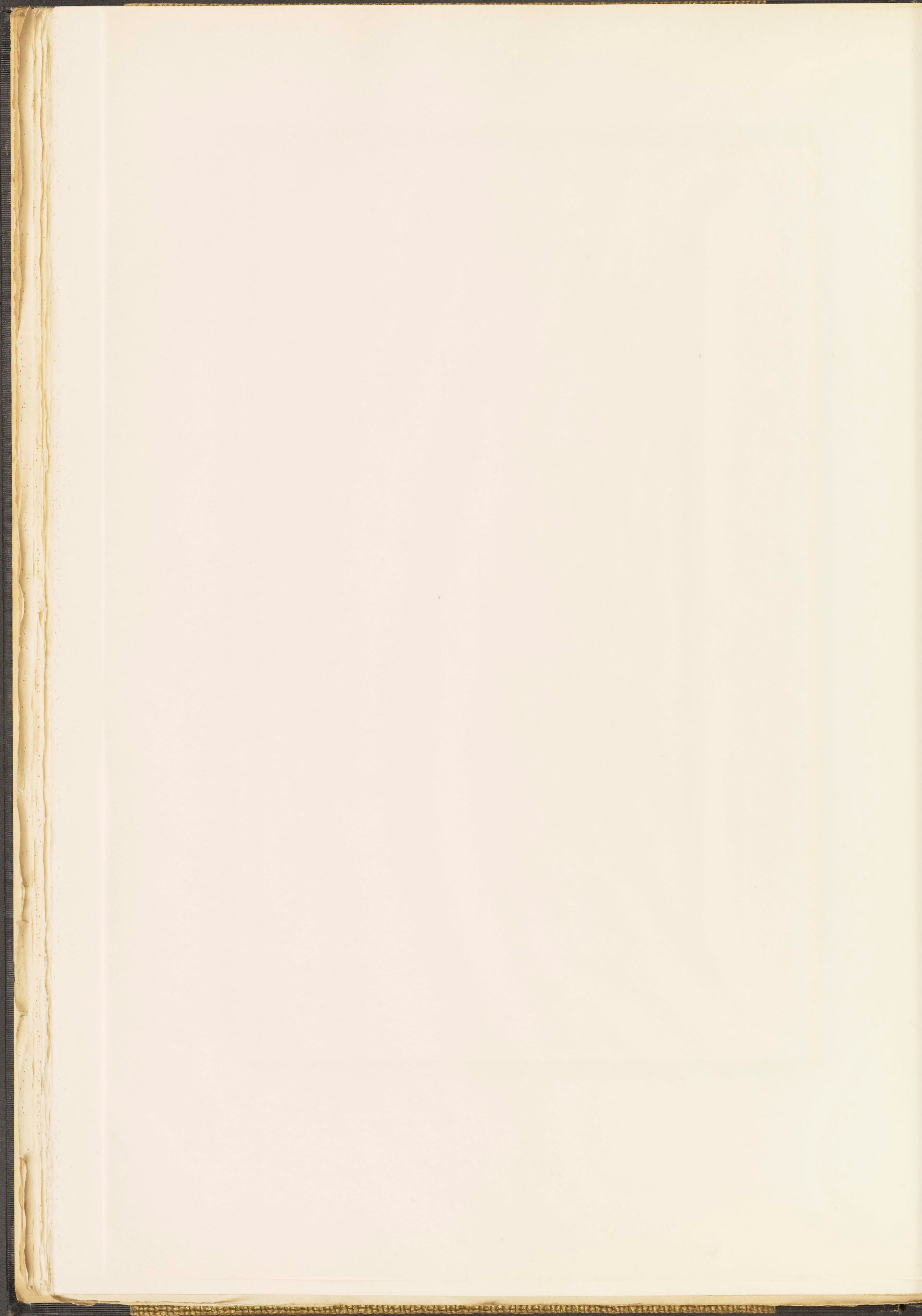




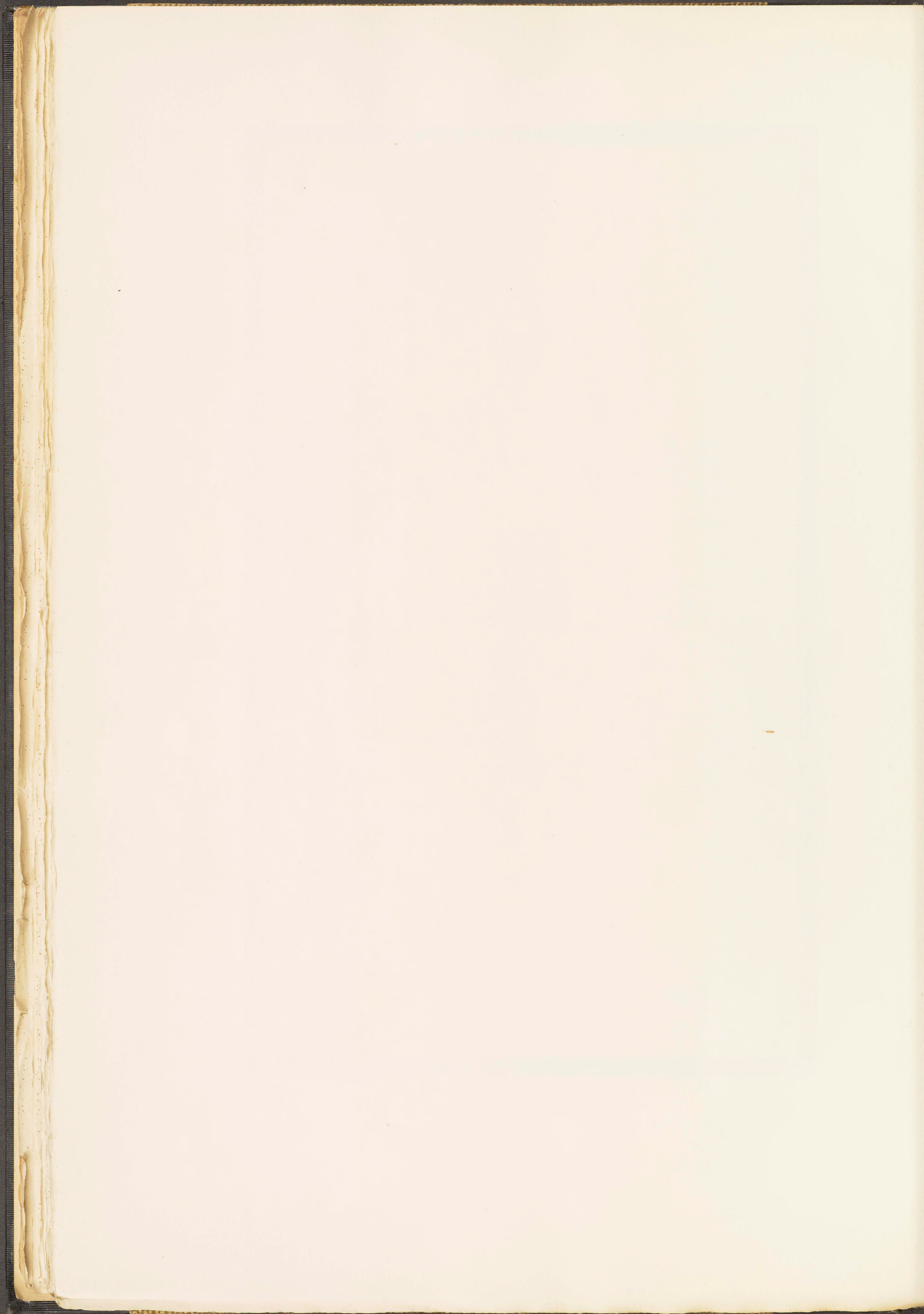














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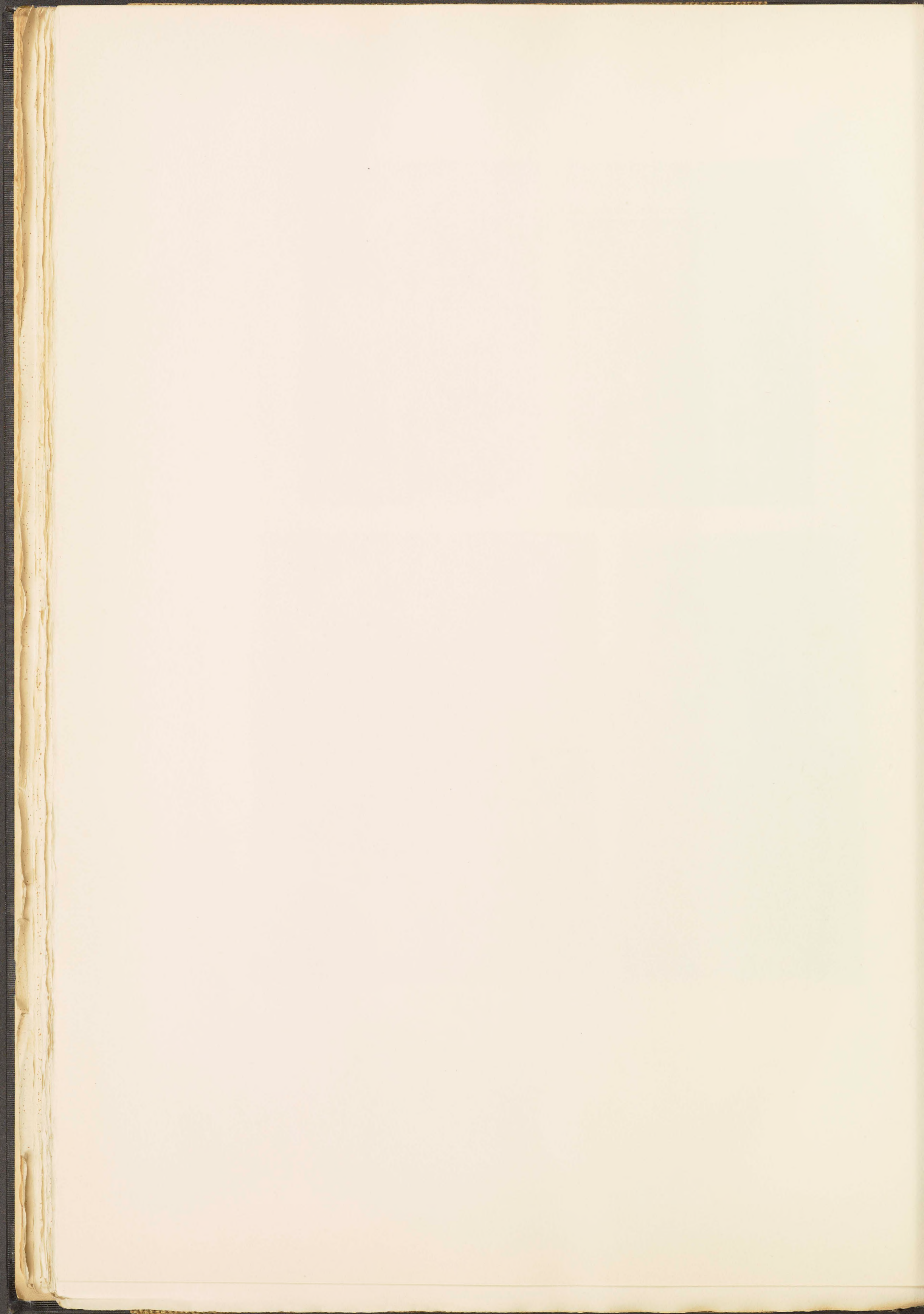
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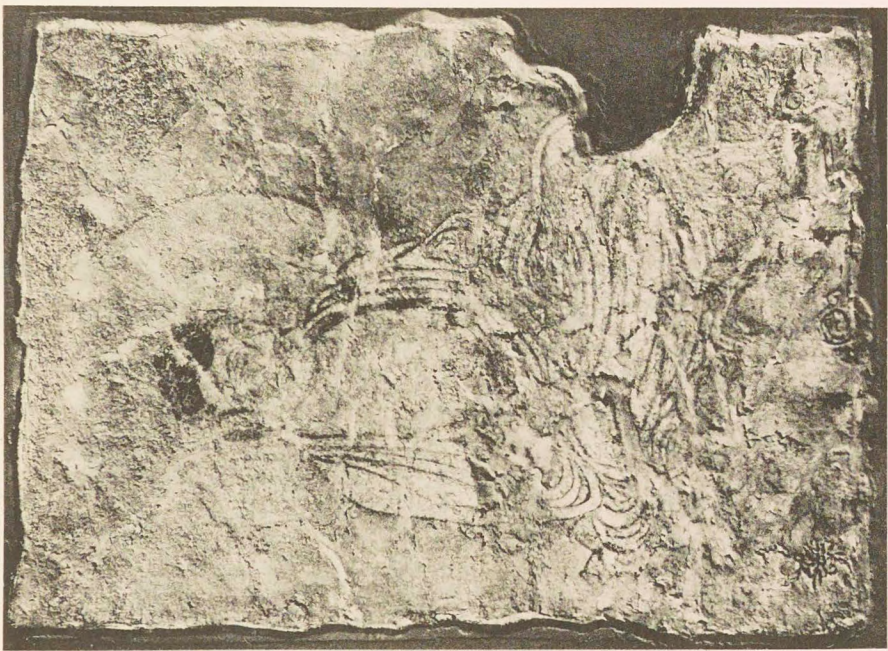




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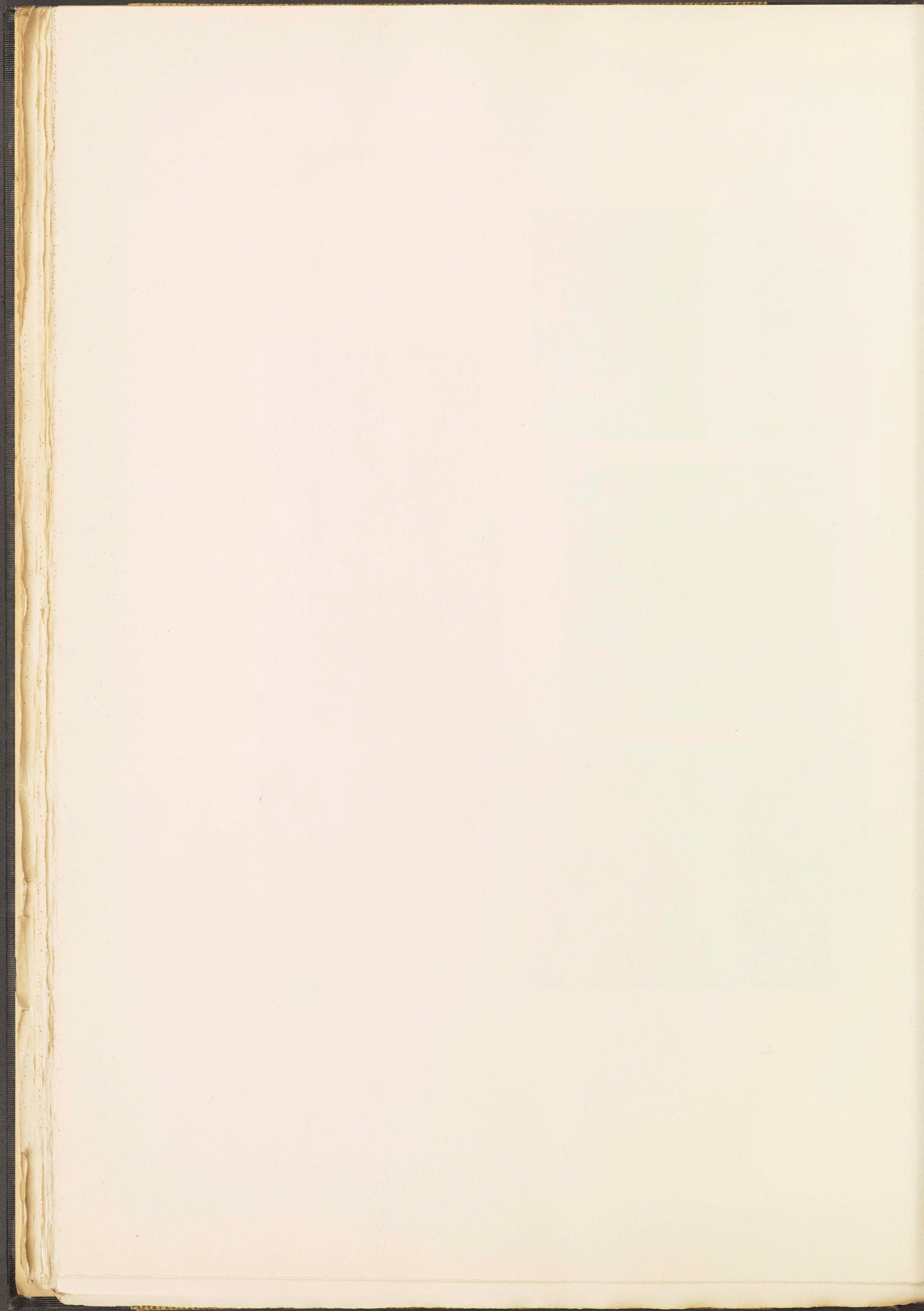
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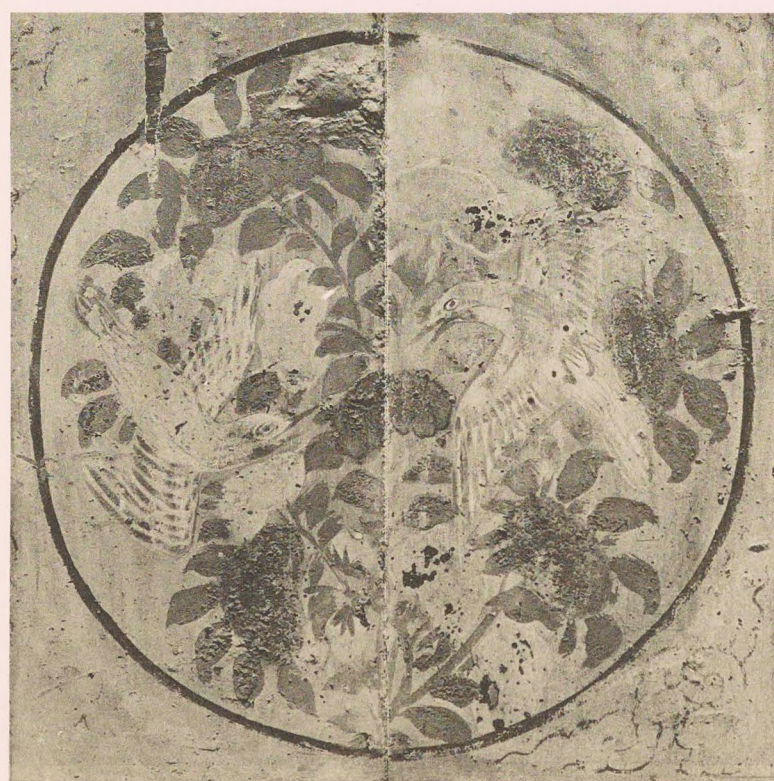
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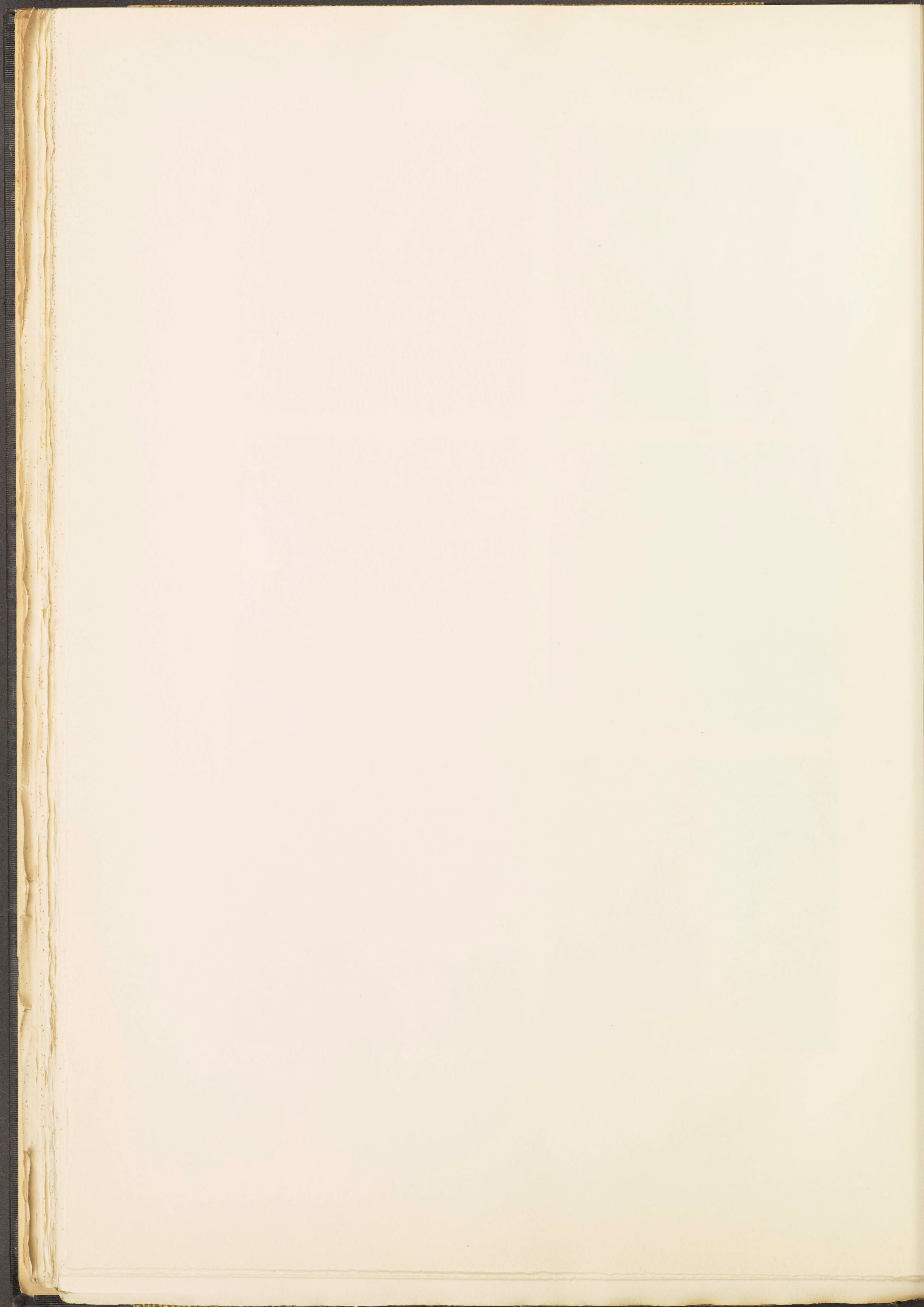
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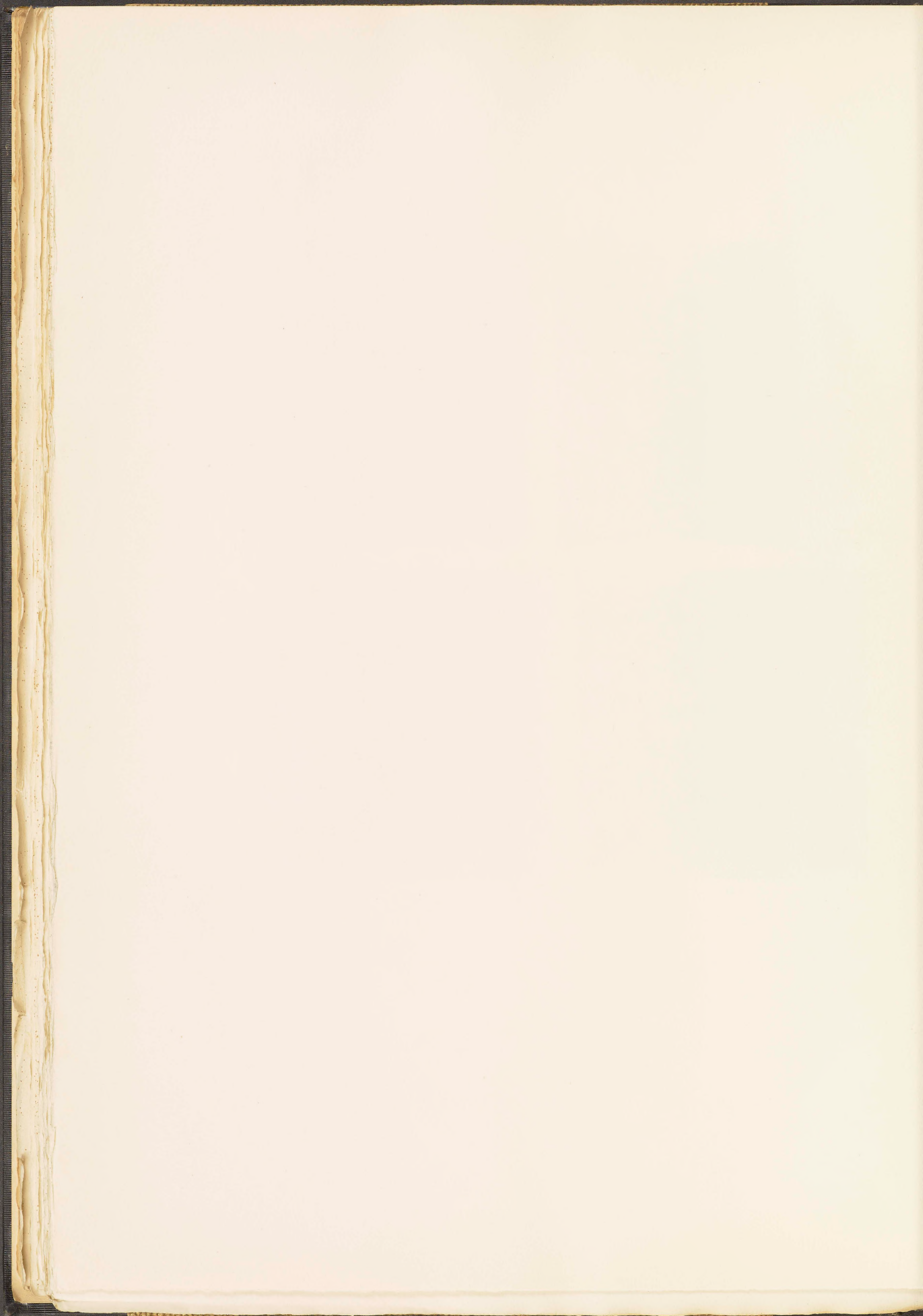
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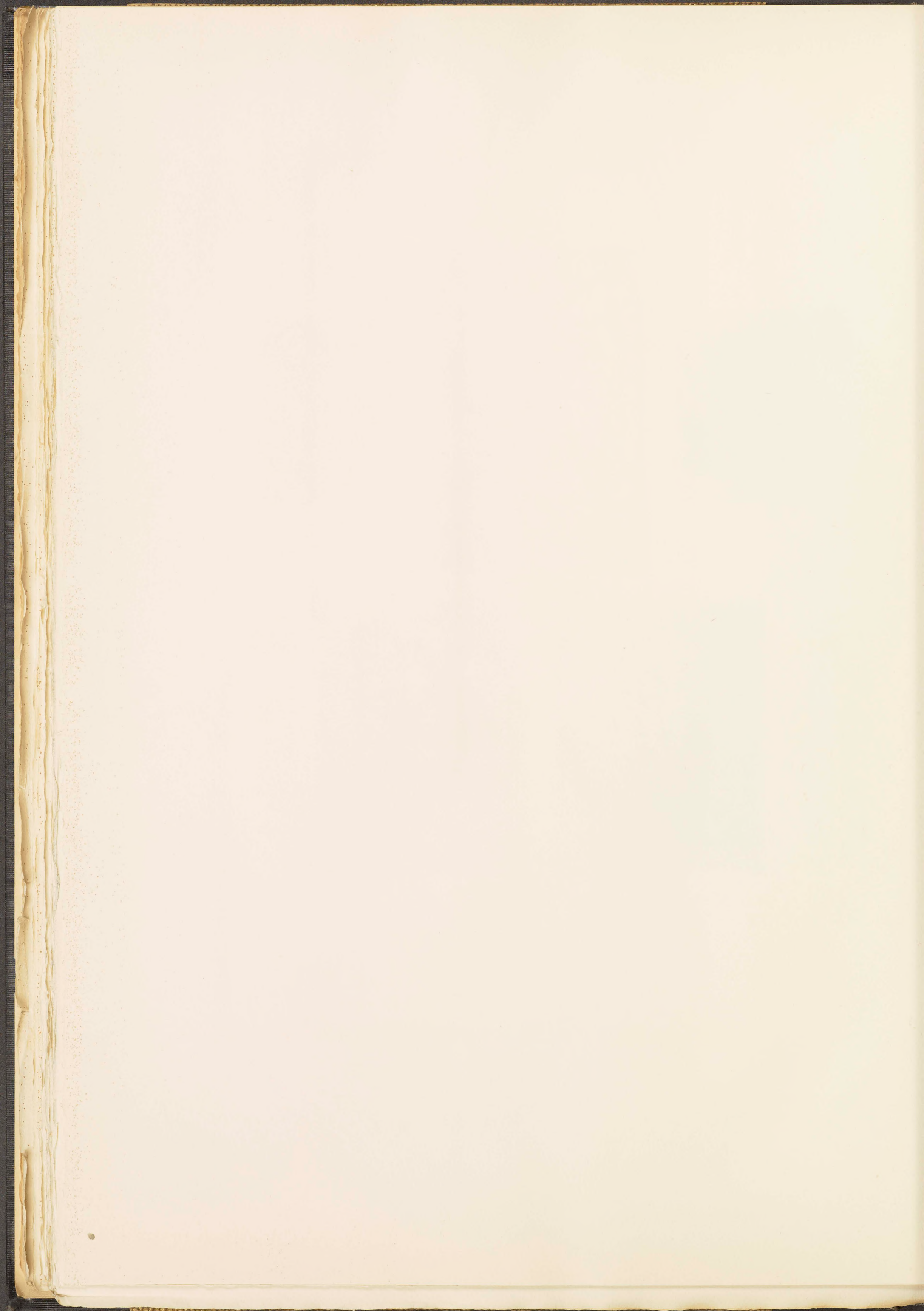
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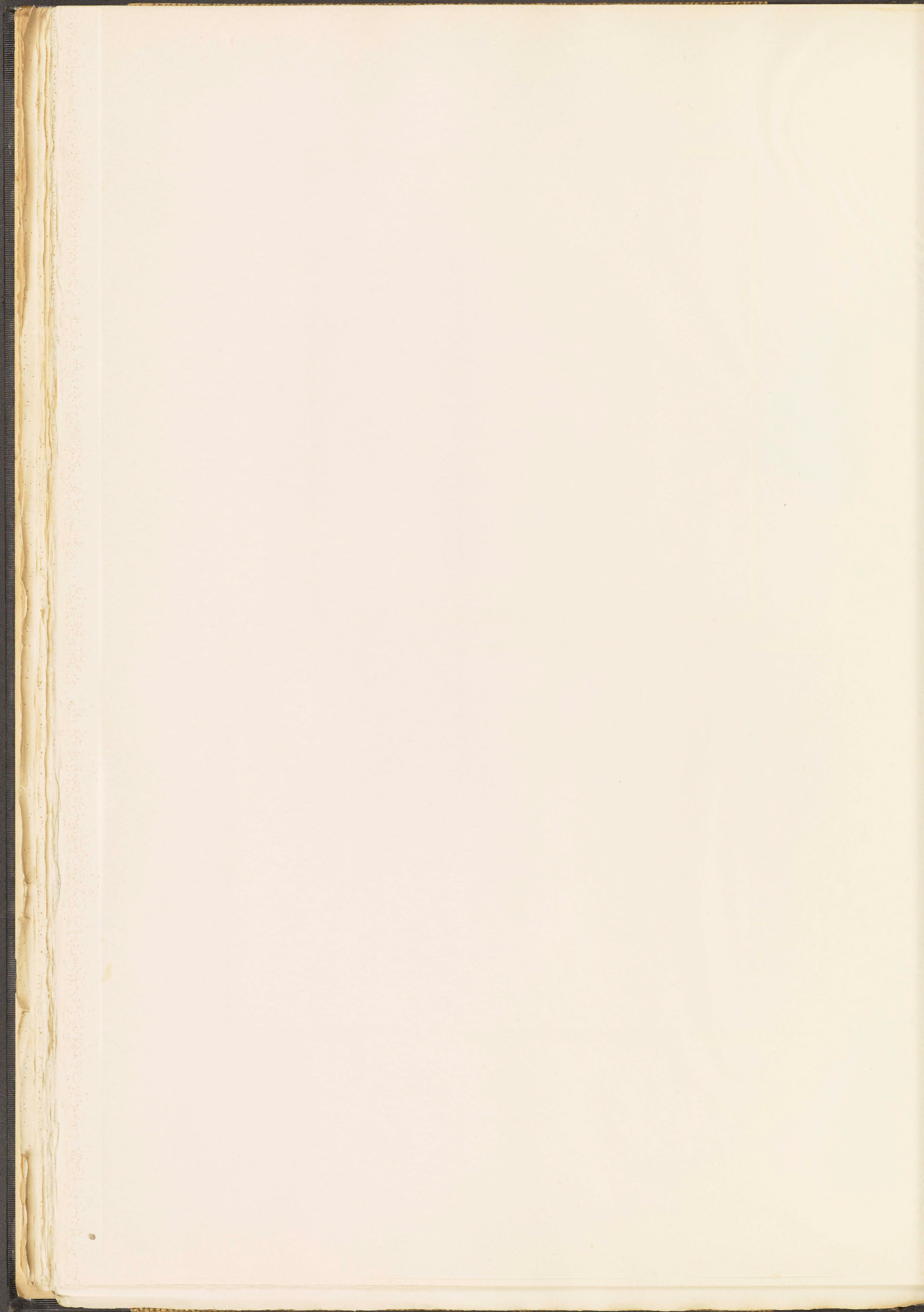




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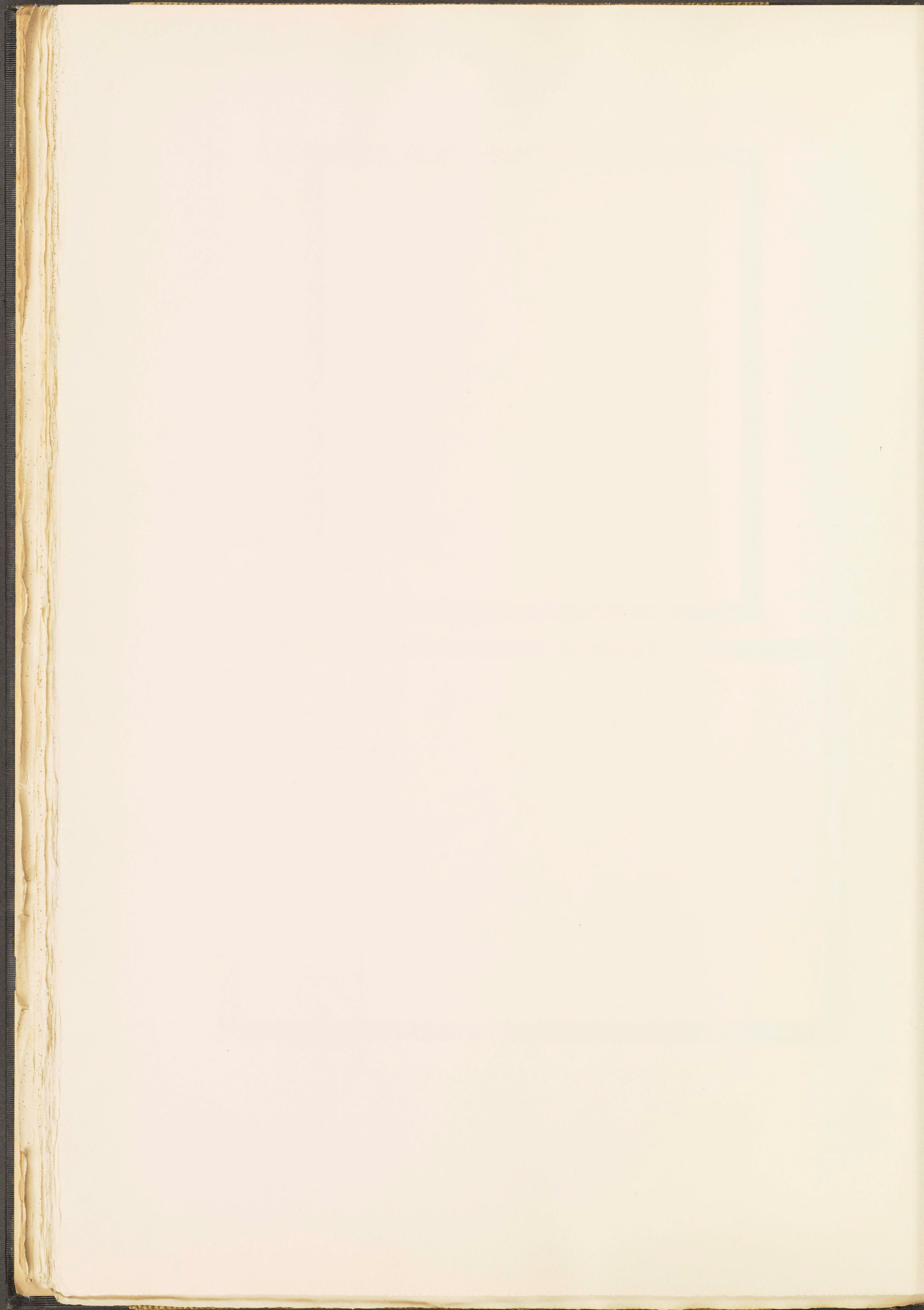




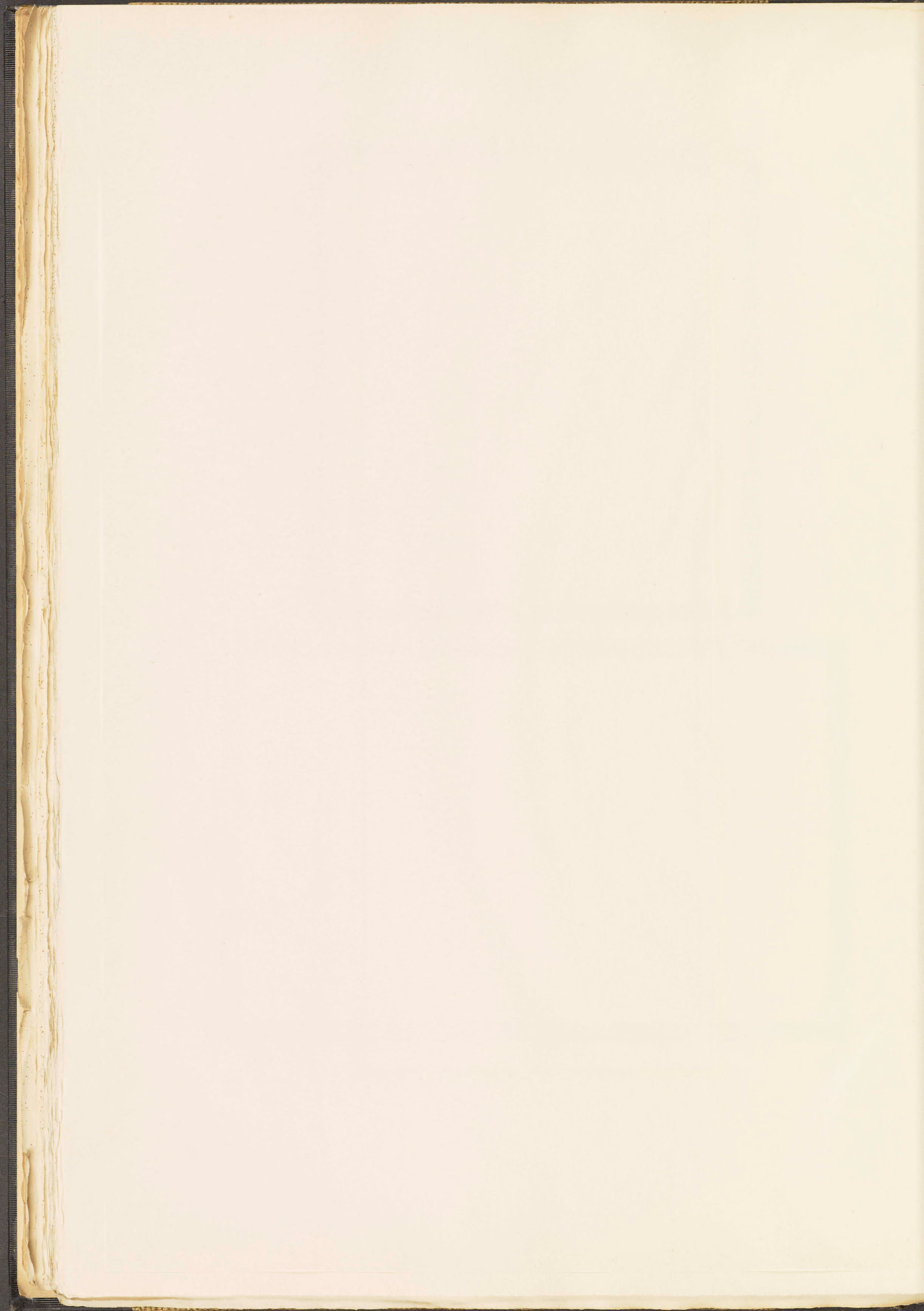
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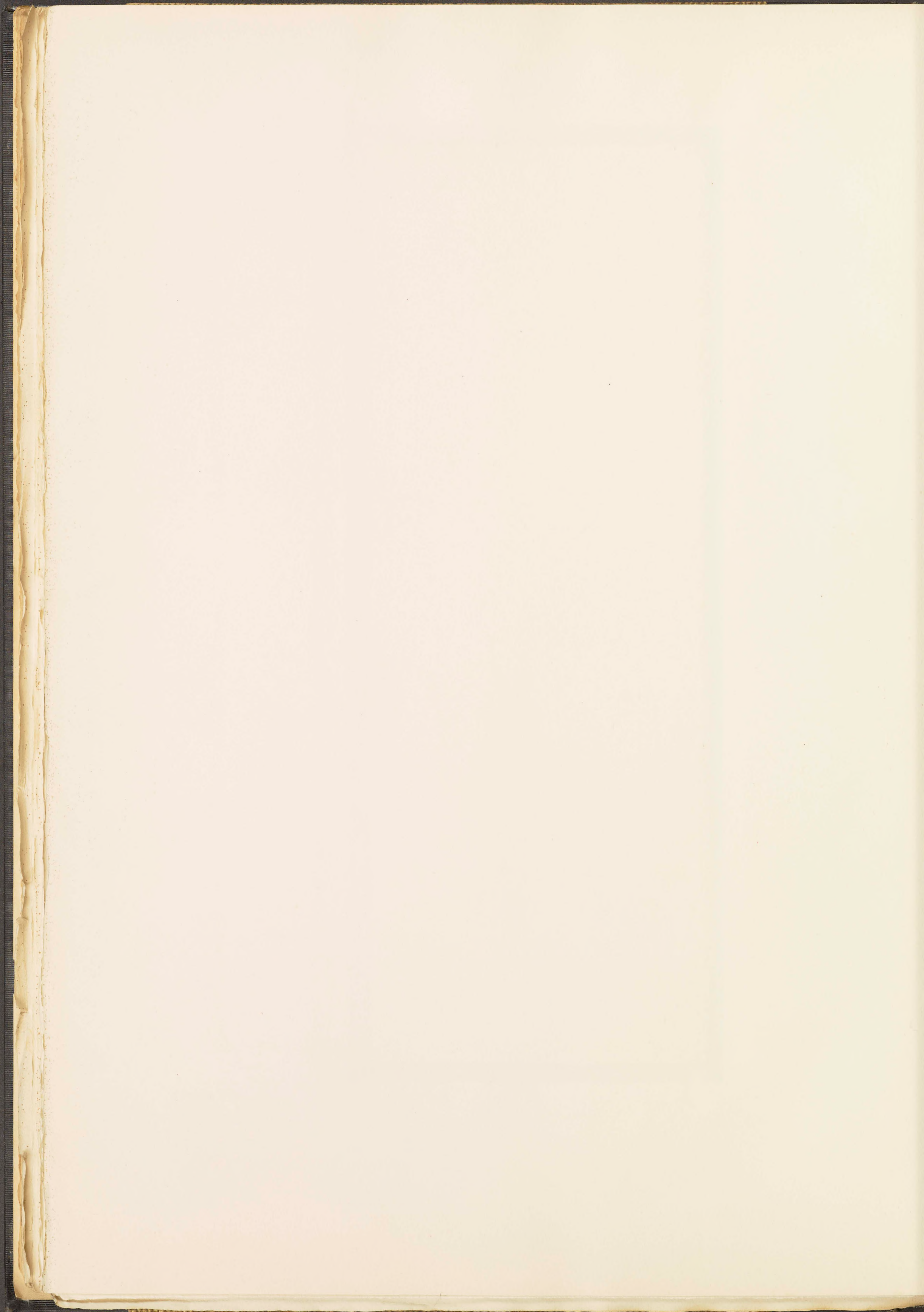
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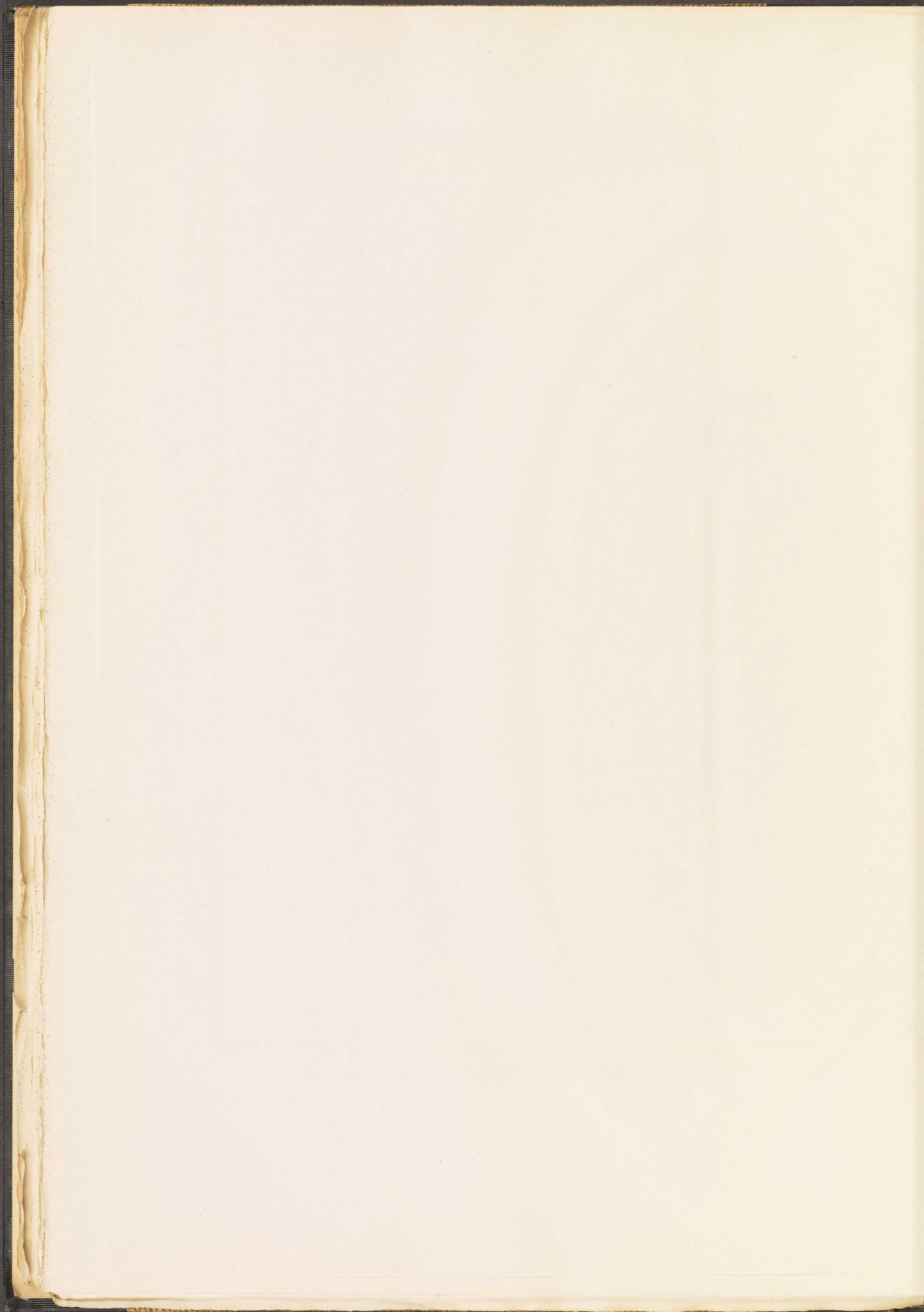




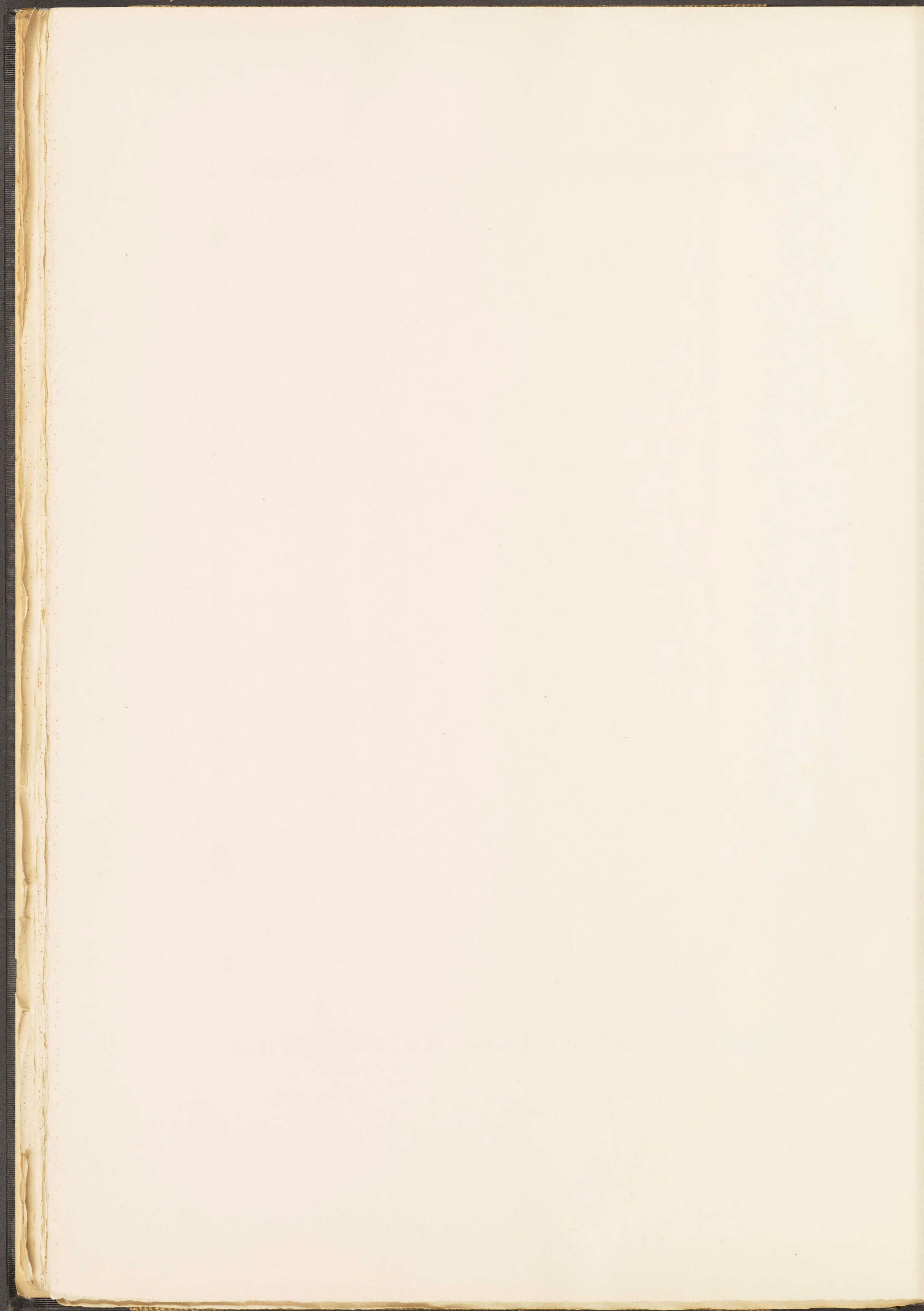




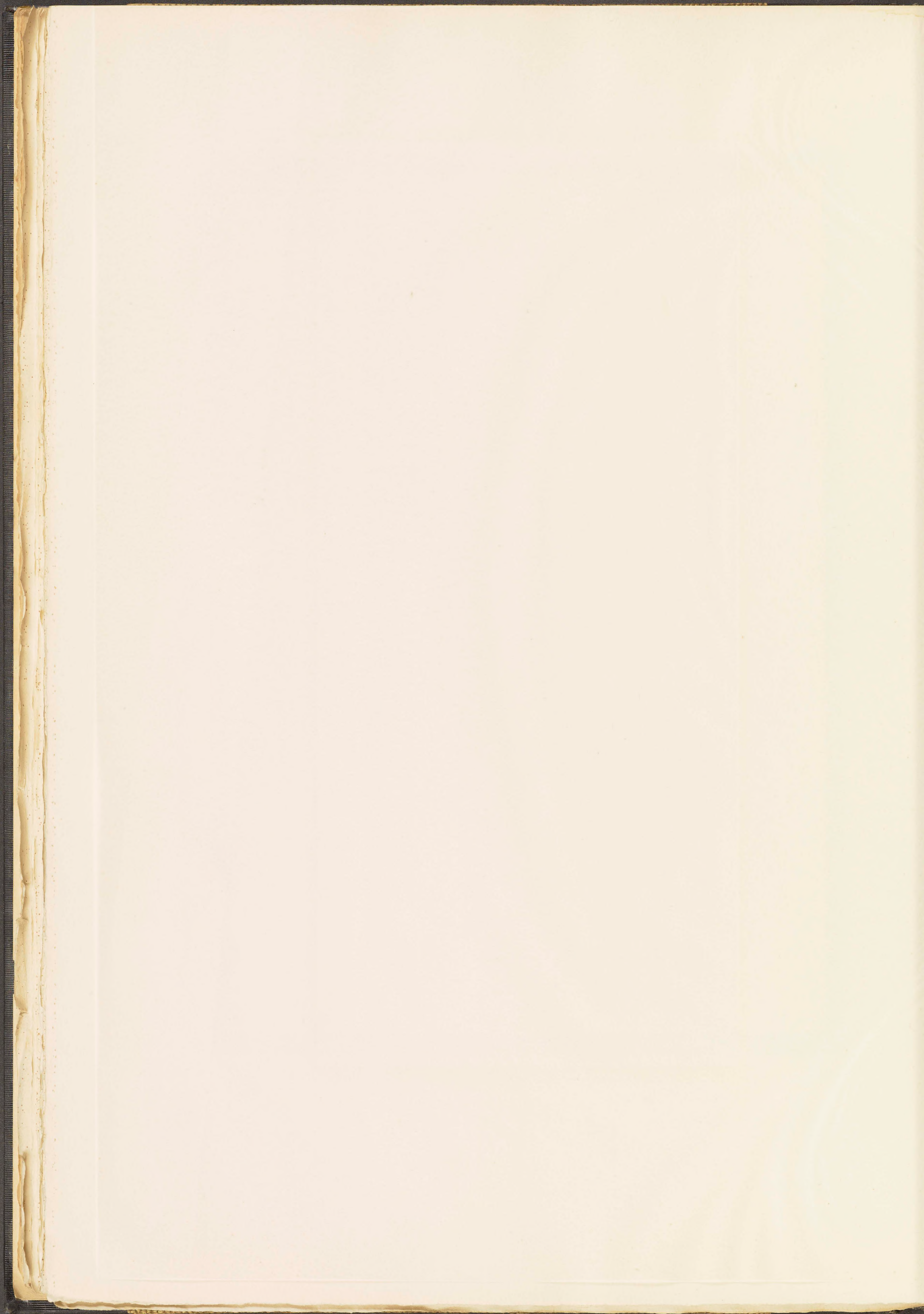




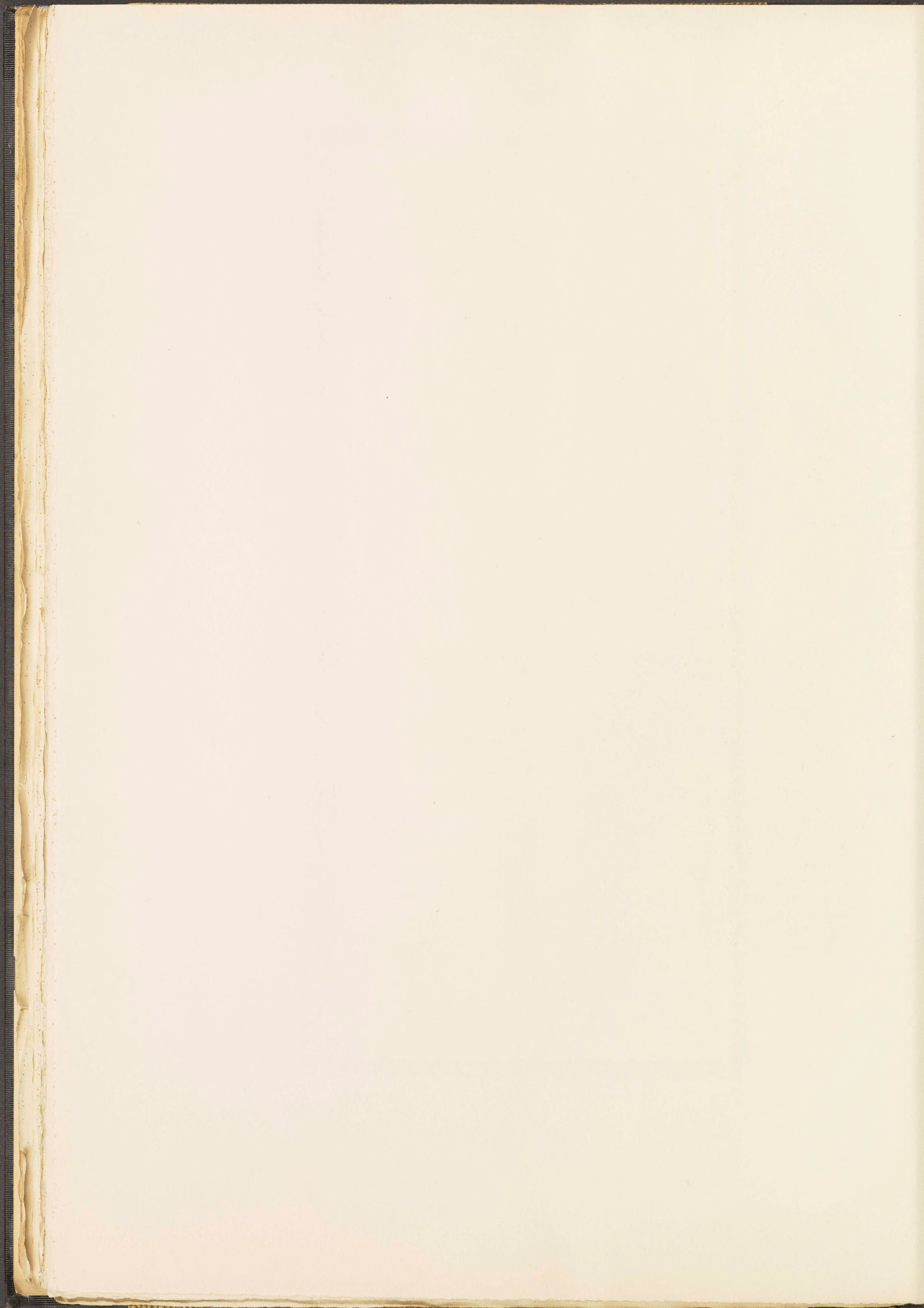










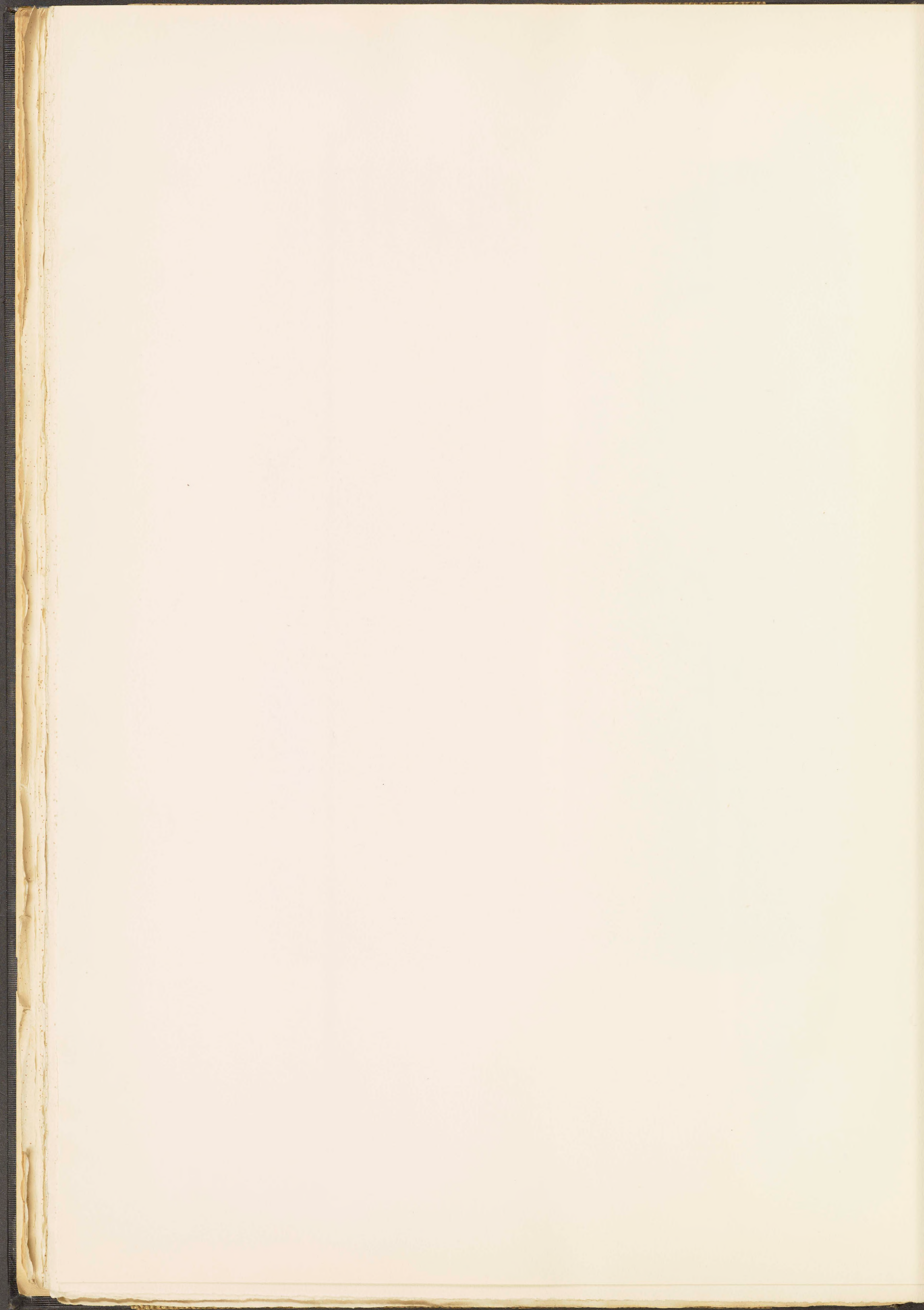


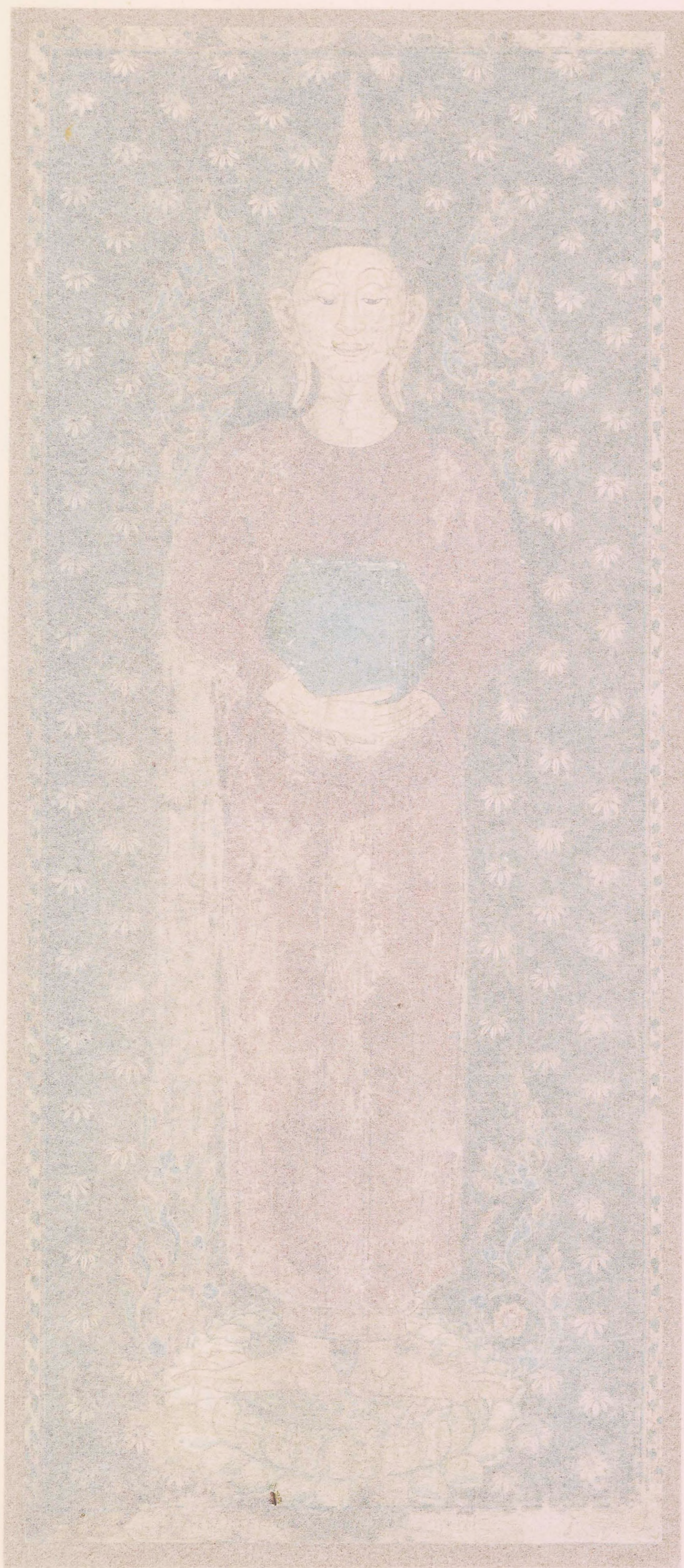


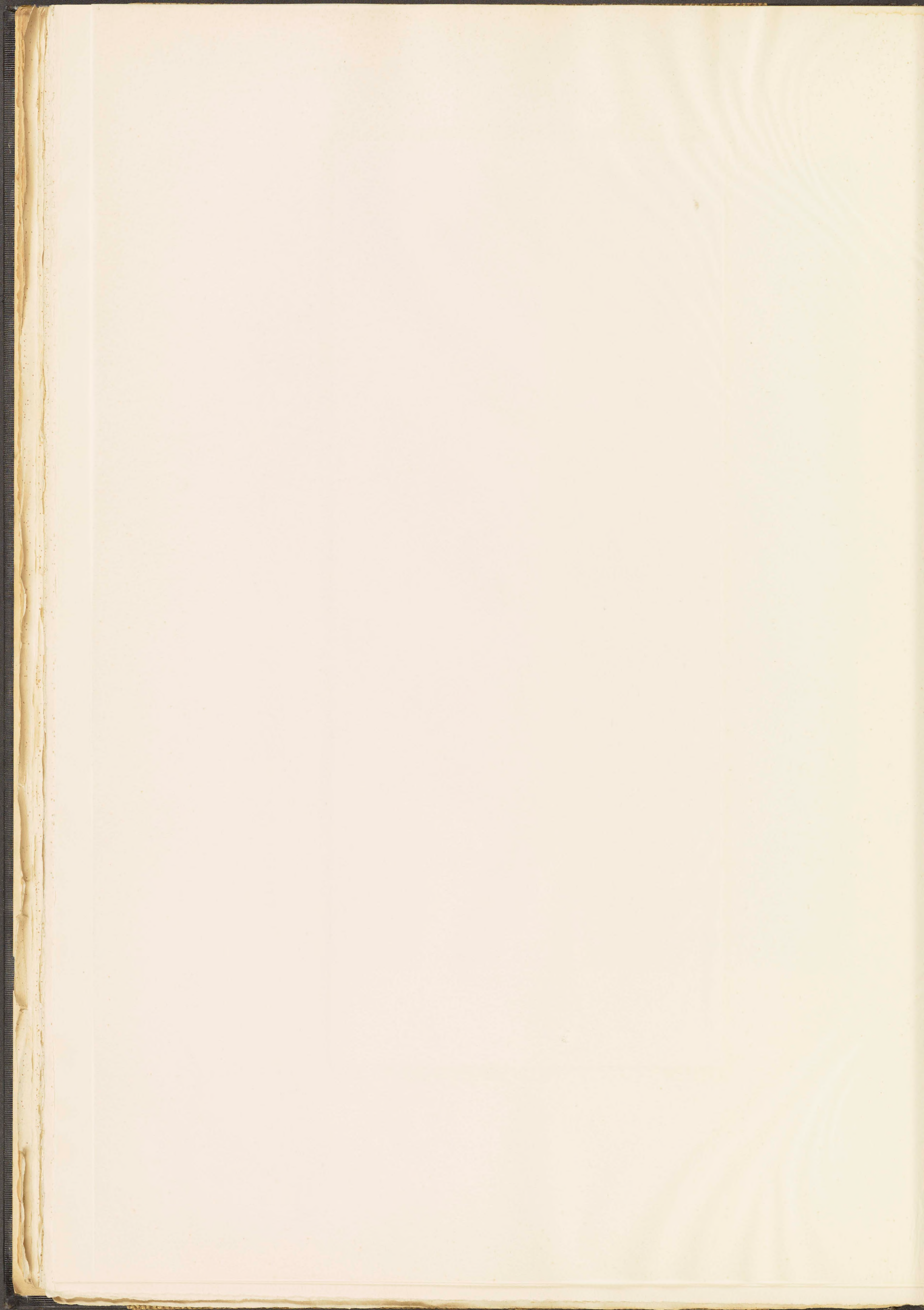
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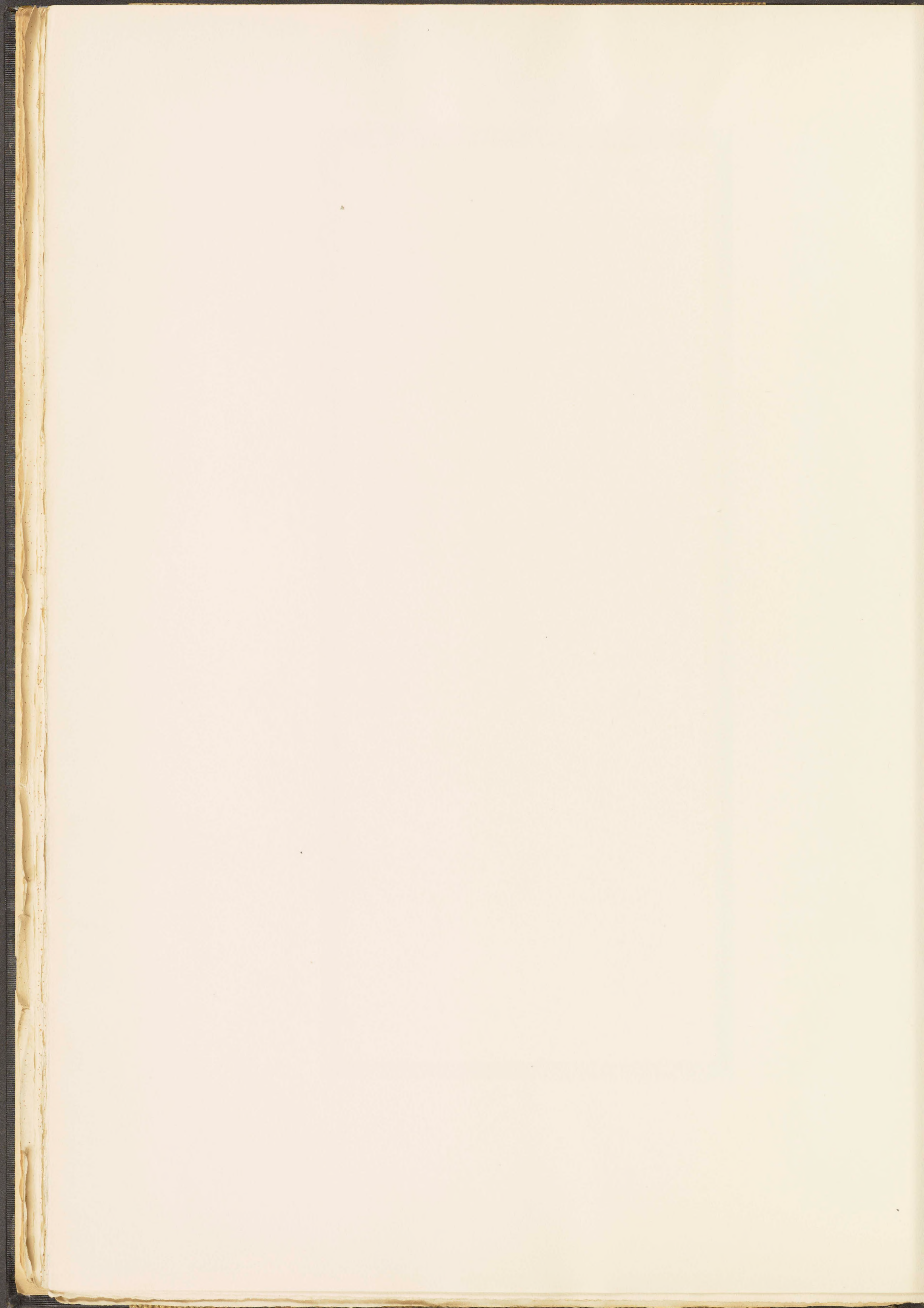
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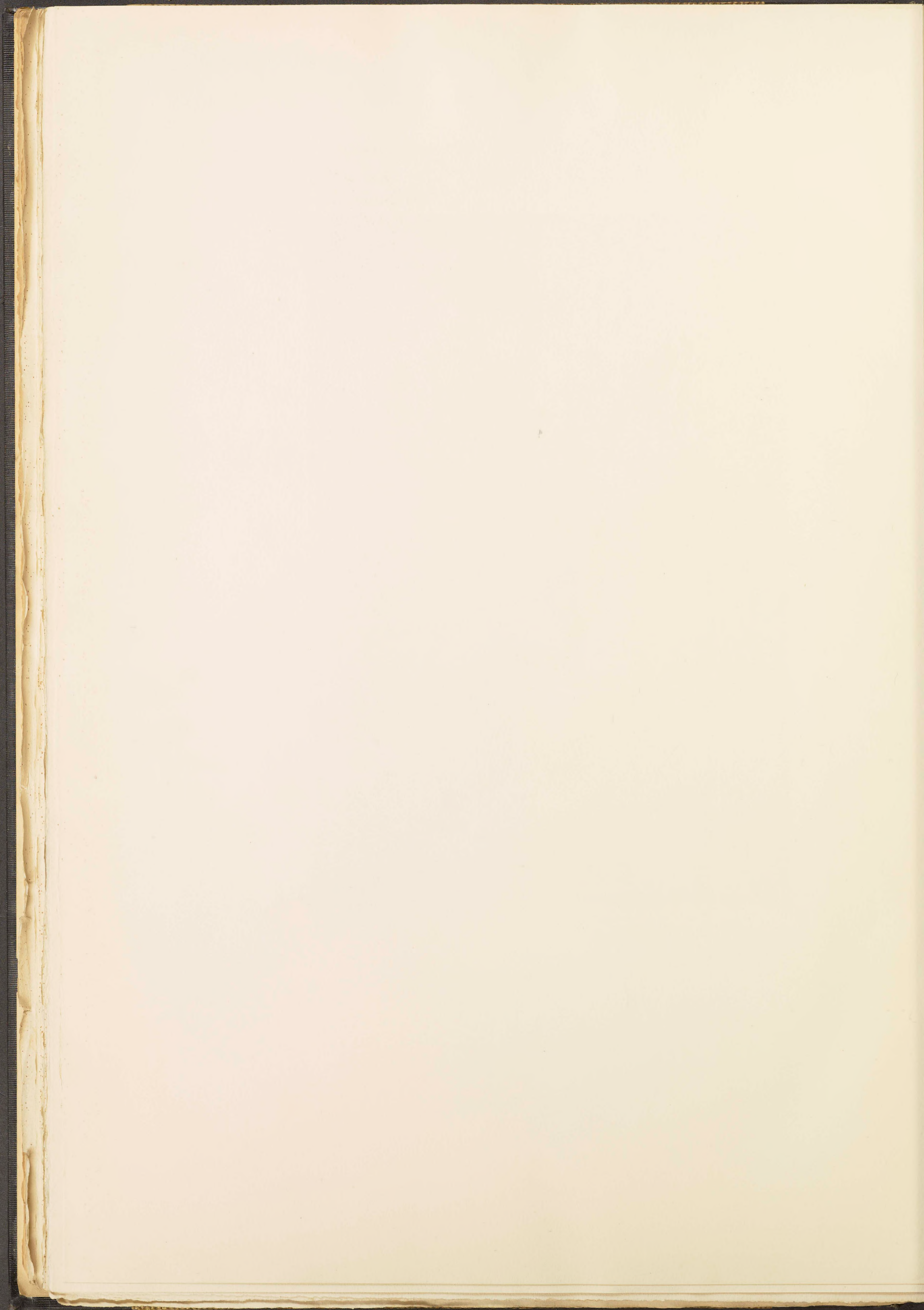






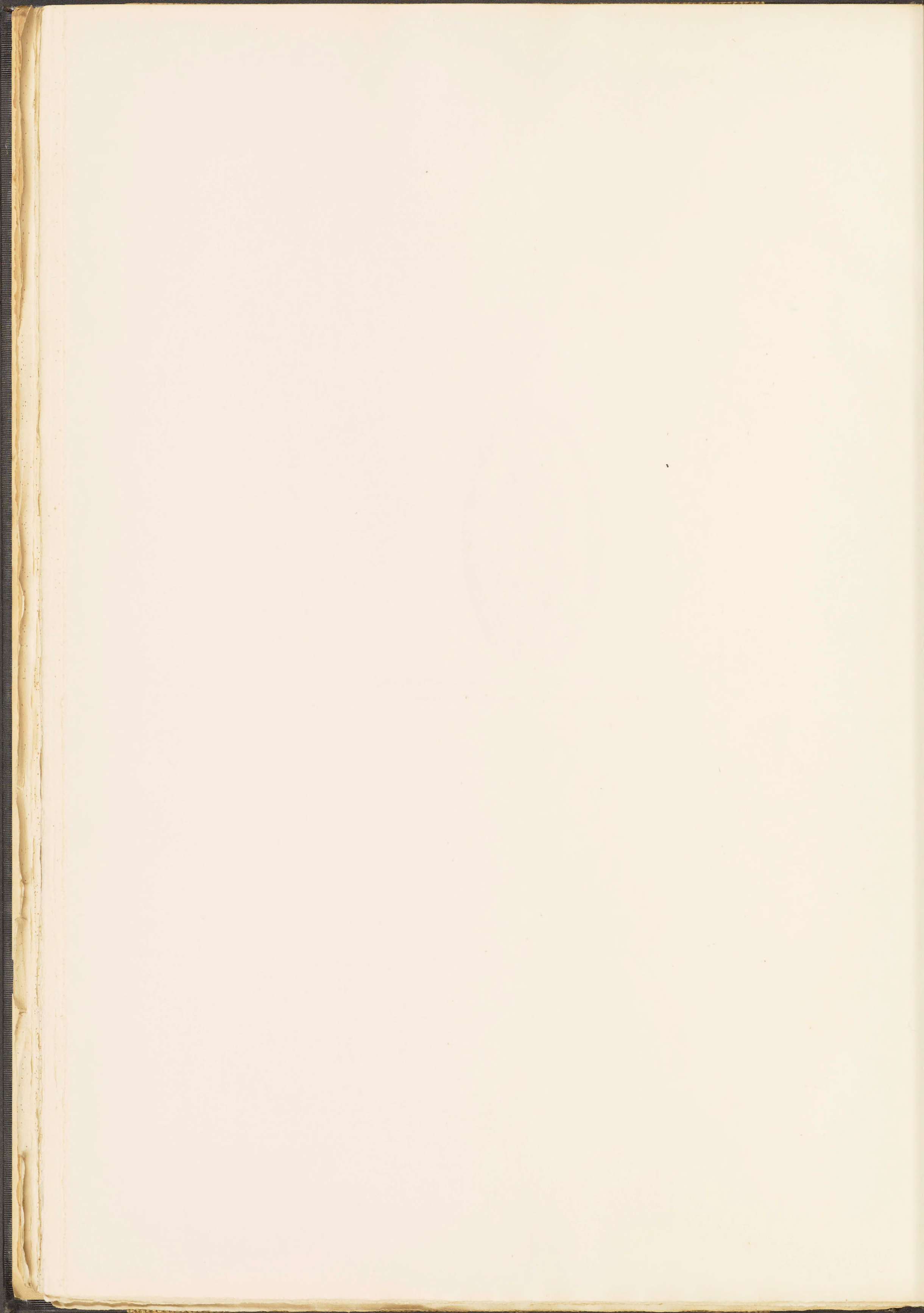


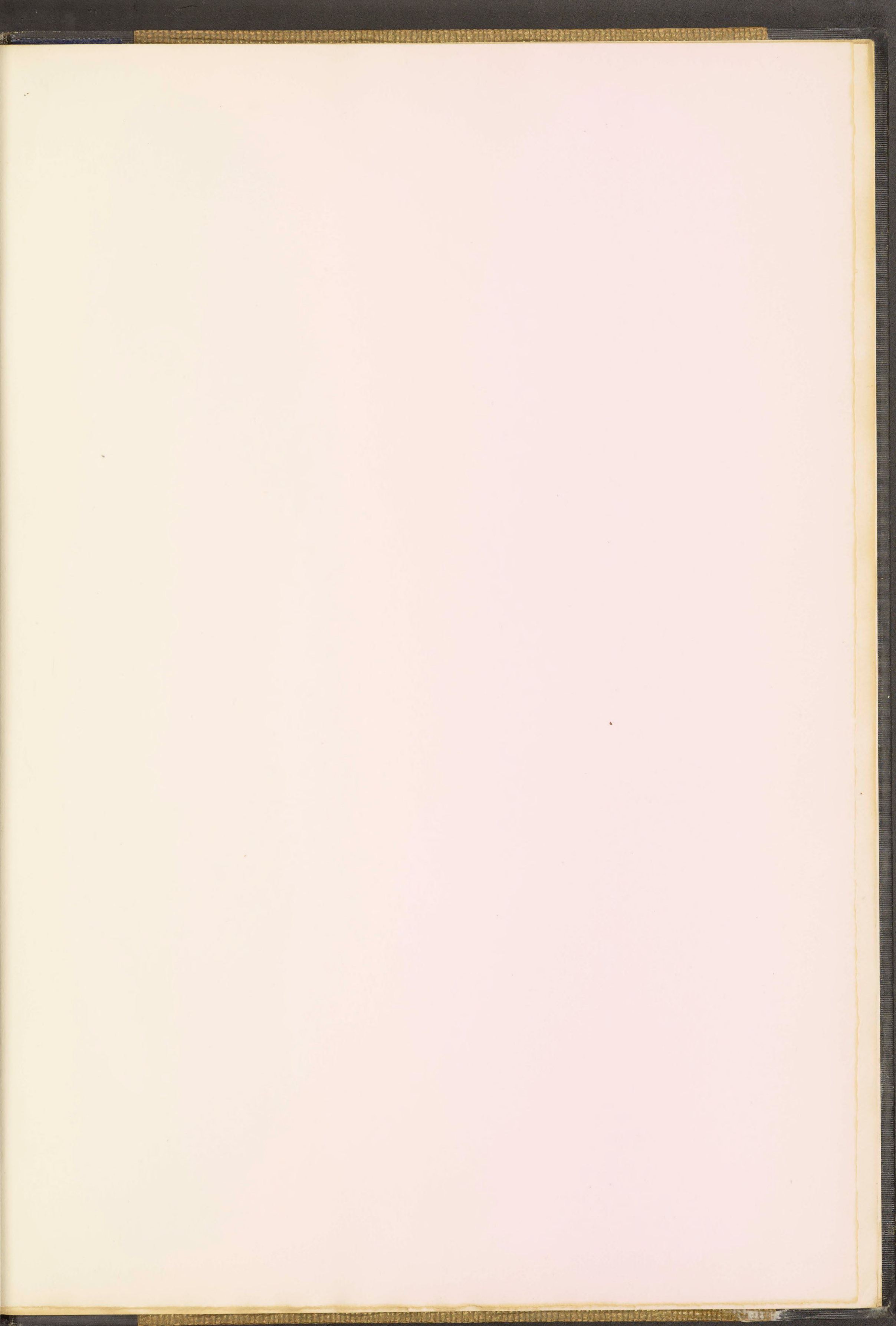


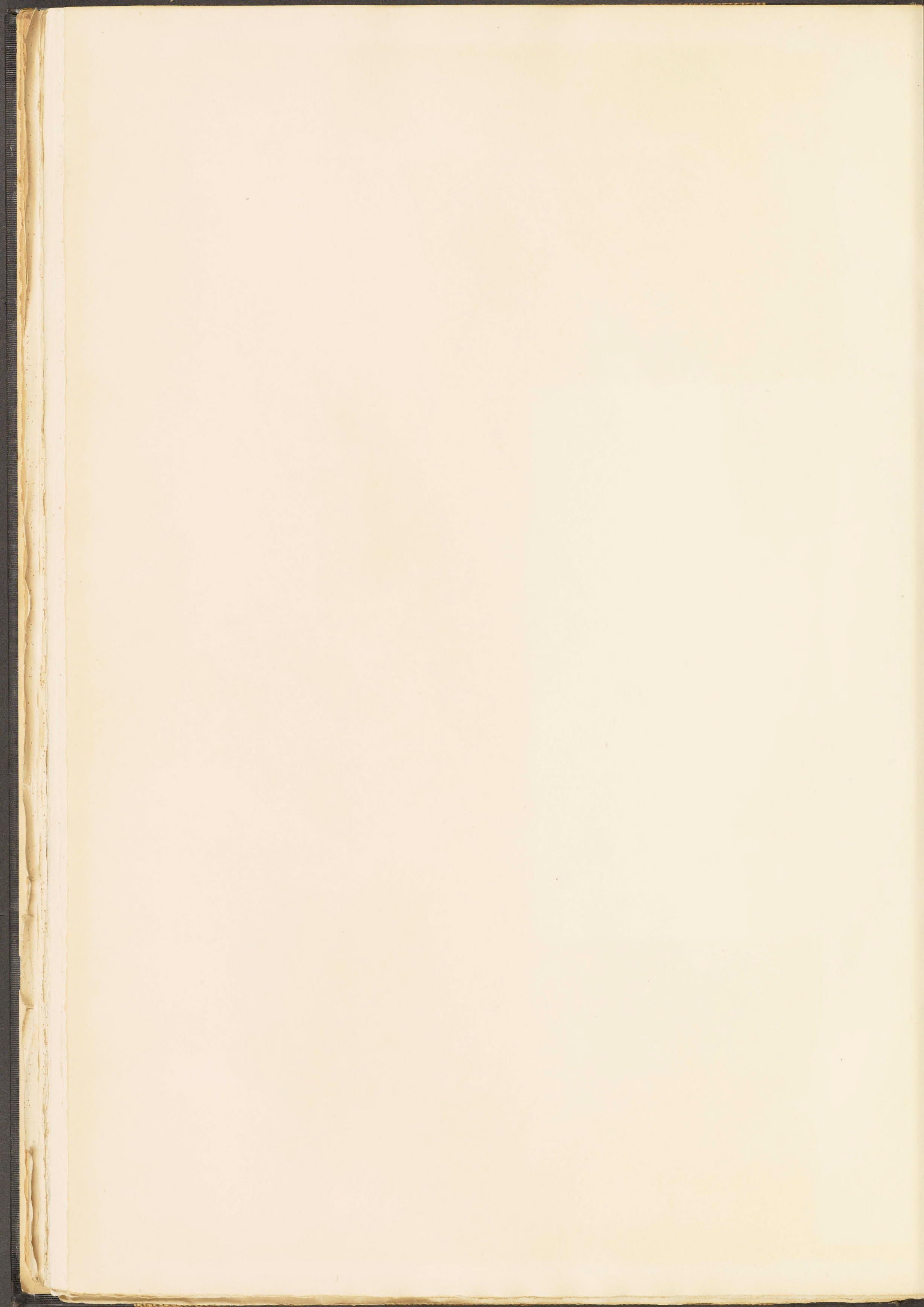




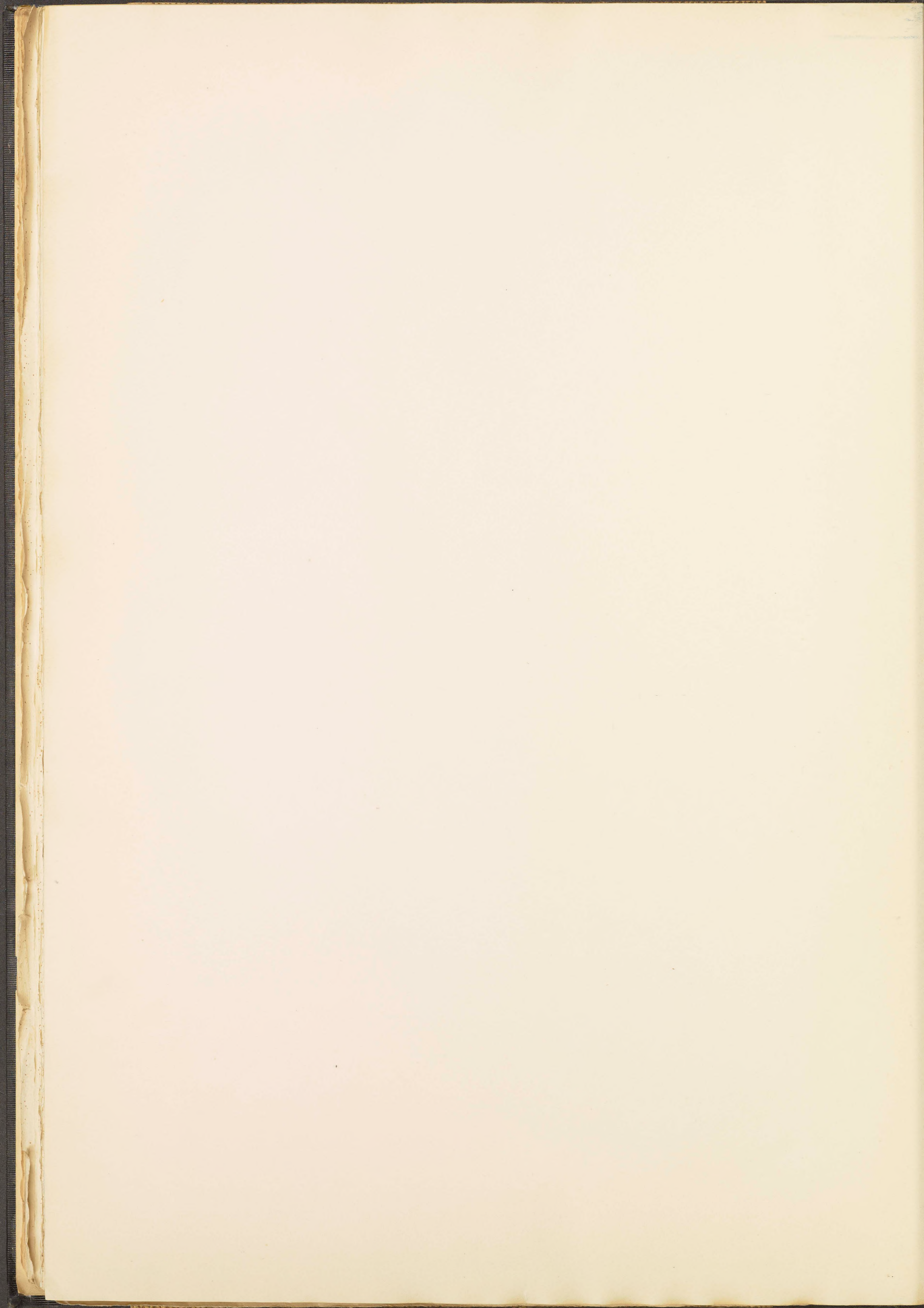
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